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OLE BULL.

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Now, yeoman and patrician,
Weep for the great magician,
Whose clay-freed spirit hears
The music of those spheres
Which ever he dreamed of in earthly years—
Weep, for he's dead and worthy of your tears!

What melodies have died with him,
What million eyes have cried with him,
What million hearts have sighed with him,
Moved by the rare magician—
By the more than mere musician—
By the poet whose soul found speech
In the melodies seraphim teach!
Ah, passing our mortal reach
Was the scope of his God-lit fire!
Its flame leaped high and higher,
Till it soared in the realms which inspire
All noble thought, all deeds heroic;
And the world was better because he lived in it;
His genius made him no churlish stoic;
In the woof of Life, while 'twas his to spin it,
He wove Love's golden thread—
Alack that the woof is torn to a shred,
Alack that our good old friend is dead!

Through wonderful realms he led us,
In the nectar of sound he fed us,
Till a subtile charm o'erspread us,
And we grew half drunk with melody,
Half drunk with a rapture of ecstacy,
And the soul of the violin,
As it poured itself out, became
Now the wail of the lost in sin,
Now the trumpet-blare of fame;
It raged, it howled, it moaned,
It cried, it shrieked, it groaned;
Then lo! by a single wave
Of the wand of the rare enchanter,
It turned from accents grave
To the sharp, quick beat of a canter,
And in place of solemn sounds it gave
The veriest, merriest banter.
It laughed the silvery laugh of a child,
It gurgled like brooks in forests wild,
It spoke Love's language undefiled,
And cooed and sang like wanton birds
In speech too dainty for spoken words.
And its notes, like some celestial balm,
Threw o'er the soul a restful calm,
Till it seemed that all life's intricate riddle
Was solved at last by the master's fiddle!

Let his violin evermore rest
Insensate and dumb,
For its notes would be wailings at best,
Till another shall come
The equal of him who so cherished and loved it—
Aye, let it be dumb, for the soul that once moved it,
That moved it to joy, or to sorrow's sharp stings,
Would wail through the strings,
And a sound, as of wings,
A sad, rustling sound, would hover around
Its dismal, discordant mutterings!

If never the bleak Norwegian coast
Shall give us more,
Let this, then, be its future boast:
That from its shore
Came he for whom the yeoman and patrician
Wept when he died—
Wept for the great magician, wept for the rare musician,
And the man, beside! VANDYKE BROWN.

THE PARISIAN SENSATION!

THE BLONDE SIREN:

A LIFE DRAMA.

BY XAVIER DE MONTEPIN.

Translated from the original in "Le Figaro" of Paris FOR THE NEW YORK CLIPPER, BY PAUL PRESTON, Author of "Wild Bill," "The Black Band," "The Pride of the Arena," etc.

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PART THIRD—ALICE'S LOVER.

CHAPTER III.—THE FLIGHT.

What passed between Alice and Paul when the latter, closing after him the door opening upon the corridor, crossed the threshold of the virgin's chamber?

De Nancey did not disguise the contemplation of an infamous action; still he conjured up reasons which, with that total lack of moral sense we have repeatedly remarked, appeared to his mind singularly to extenuate the odium of the projected crime.

"I love Alice above all the world," he said to himself, and he spoke the truth. "I desire to consecrate to her my life. I would brave unhesitatingly the Court of Assizes and the galleys to guarantee appearances in favor of the girl, so that it might be possible to create the belief that she belonged to me legitimately. Chance has decreed otherwise. The arrival of Lebel-Girard has demolished my structure. Is it fault of mine? Alice loves me as ardently as I do her. She can be happy, receiving inspiration of happiness from me. Hence, then, unable to become my wife, she must be my adored companion. She must elope with me, and to compel her decision there remains a solitary method. When impossible to remain in the house, she will not hesitate to follow me. Bountiful tears, I am aware, will flow from her lovely eyes, but I can quickly stem their flood by dint of love."

He entered. The flames from two wax-candles placed upon the chimney-piece illuminated the chamber. The young girl, seated, with an open book spread upon her knees, awaited his coming, pensive and agitated. She quitted her seat upon witnessing the Count's entrance, and advanced towards him. Her face bespoke sadness, if not embarrassment. Her large eyes, with candid expression, evinced no uneasiness. Shielded by immaculate candor, she in no wise suspected the immense peril threatening her.

"You perceive, my friend," said she, "I am awaiting you. The act you have forced upon me in according this night-reception is a wicked one, as I know and feel. But to-morrow you will be my master—you will receive from God the right to command me. This will be my excuse, I hope, securing pardon, I believe, for a too early obedience."

"Holy confidence and Heaven-born candor!" quoth De Nancey to himself, much moved. "To abuse the confidence of this angel is heinous! Ah! had I the right to hesitate—were I free! I will respect my darling Alice, whom I adore in true sincerity. I will leave this chamber in humiliation, as we humiliate ourselves before a sanctuary! Chain of iron, indissoluble chain, binding me to Blanche and plunging me into infamy, my curses on it!"

Thus said Paul, and thus thought he. What human creature has ever possessed strength and good sense loyally to accept responsibility for his own acts?

"You have desired this interview," resumed the young girl, surprised at the silence of her betrothed and the glances he bestowed upon her. "You suggested speaking to me of a danger menacing you which I may perchance avert. I will listen to you, my friend, and rest assured, will you not, that everything love exacts for your defense shall be done?"

The Count feasted his eyes upon that charming countenance, that beautiful head of hair, that waist, supple and sylphlike. Alice was so pure, in presence of that girl, virgin in body, virgin in soul, Paul entertained naught save chastened thoughts. Nevertheless, it was needful to provoke within him that intoxication of the senses impelling to brutality in crime. It was needful for him to be absolute master of Alice to take instantaneous flight as a robber bearing away his prey; or otherwise it was incumbent upon him to return to his room, to take up his loaded pistol, press the muzzle of its barrel against his temple, pull the trigger, and die. Paul had resolved to live, and he spurred his vacillating will.

"You shall know all, my Alice," he murmured. "Still, allow me, in the first place, to tell you how lovely you are, and how deeply I love you."

"I know not whether I am handsome," responded the girl, "but I well know that you love me. Wouldst marry me without love?"

"A love the extent of which you comprehend not at present ——"

"Paul, gaze upon me not in such a manner!"

"Why?"

"Your eyes seem to burn me ——"

"Let them, then, settle themselves upon your own. The entire passion of my heart beams through their pupils. Alice, accept one-half. Love me as I love you!" responded De Nancey, his infatuation commencing to glow.

He had seized the two hands of the girl, and drew her towards him irresistibly.

"Paul, O Paul!" she stammered, "I pray you, let go my hands. You have never pressed them thus ——"

"What fear you, Alice? Does my tenderness cause you fear? On the morrow will I not be your husband? your master? Master! No, but your slave! slave of love, forever enchained to the feet of my beloved!"

"It is not as yet to-morrow."

"It is but the lapse of a few hours; and what matters it? That rendering marriage sacred is it the law? No! it is love, and we were married since first we loved."

"Paul, squeze me not thus. Release me, I pray of you."

"Alice, hear you not my heart beat? Comprehend you what it says? Let yours reply."

The gravest of dangers is ignorance of its presence. Before suspecting the Count's infamous designs, Alice was lost.

It was neccessary to induce the young girl's departure before the close of the night. De Nancey, to attain that end, showed himself pitiless. He made known to his victim that she wholly belonged to him, and that henceforth she would belong to him alone. Although sedulously refraining from explaining the real cause rendering impossible the marriage announced for the morrow, he stated that an insurmountable obstacle temporarily interposed to prevent their union. At some future day he would make reparation—a day not overdistant, he added. Nevertheless she could not, without dying of shame, confront the presence of her relatives, in whose house she dwelt. The unhappy girl placed firm credence in all these statements. She was a woman, and her womanly instinct dictated admission of her ruin, although comprehending not what she had done to compass degradation. Bitter, burning tears trickled down her cheeks. To them succeeded a sudden resolution.

"You say that I am yours," stammered the poor child. "You have seized upon me. Keep me, then! Lead me away—I will follow. Oh! you have wronged me! Nevertheless I love you to distraction."

It was then that she wrote that letter which Madame Lafene some hours later found upon the centre-table.

CHAPTER IV.—USELESS RESEARCHES.

Night still reigned when De Nancey and the sorrow-stricken Alice departed from the country villa wherein a wail of lamentation greeted the discovery of their elopement. At the moment of emerging from the little door opening upon the excavated road, the female fugitive stopped. She knelt upon the threshold, crossed by her for the last time; she extended her hands towards that habitation wherein had passed her pure and happy existence; she sent a final kiss to those who had gathered her to their hearts, who had exhausted upon her a boundless affection, and whom now she abandoned!

"Farewell," she murmured, "farewell, farewell! Forgive me!"

Then she arose, her countenance inundated with tears, and docilely followed the Count, who, aware that Monsieur Lafene went daily to Frankfort by the early train, determined upon neither taking the railway nor remaining in a town where so many persons were acquainted with Alice. He proceeded to a livery-stable, aroused grooms and coachmen, thrust thalers into the hands of all, combated victoriously the habitual German somnolence, and succeeded, after the lapse of some minutes, in causing an equipage to be harnessed, and promised the heavy-booted postilion so round a sum in gold that the horses, vigorously spurred, flew over the ground at headlong speed, accomplishing with marvelous brevity the distance separating Hombourg from Frankfort. The passport forwarded from Paris to replace the one of which Gregory had taken possession after the duel did not indicate that the Count was traveling with a lady. From this omission some embarrassment would no delay. It appeared probable that Monsieur Lafene would pursue him, and he had no desire to be overtaken. At that period the facility of passports did not exist between Belgium and Germany, nor between France and Belgium. The fugitives directed their course towards Brussels, and made a halt of two days in that city to procure indispensable articles, inasmuch as they carried away nothing, Alice not even wearing gloves, while upon her feet were simply embroidered slippers, used exclusively within doors. These purchases concluded, the Count and the young girl resumed their journey and entered France by the way of Quievrain and Blanc-Misserou.

We are aware that, upon the very evening of the disastrous day of Alice's elopement, Monsieur Lafene had started for Paris in company with Lebel-Girard. Immediately upon arrival, he hastened to the mansion in the Rue de Boulogne and inquired for De Nancey. The Count's people replied that their master, absent for several weeks, had given no notice of an approaching return, and that they were positively without intelligence concerning him. Doubting the sincerity of these replies, Monsieur Lafene employed an irresistible talisman, never failing to unloosen the tongues of flunkies—he gave them golden coin. In return for his napoleons, received with benevolent condescension, the gentry in livery proposed an elaborate examination of the premises from cellar to garret. Thus was supplied incontestable evidence of the nobleman's absence.

Two paid commissionaires, relieving each other, were enjoined never to lose sight of De Nancey's dwelling. The one announcing the Count's arrival would receive for his vigilance a reward of five hundred francs. The zeal injected into the new-fangled policemen by this attractive prospect can be easily imagined. Nevertheless, they watched and warded in vain. It was impossible to gain the promised recompense. De Nancey did not put in an appearance.

In this manner a week rolled by. The agony and exasperation of Monsieur Lafene augmented hourly.

"My old friend," one day observed Lebel-Girard to him, "I begin to believe that we are on the wrong track. It is probable that this brigand of a Count is hiding with your young niece in Normandy, at his Chateau des Tilleuls."

"Your may be correct," replied Alice's uncle. "I will visit Normandy."

"And I will accompany you. Since I have thus far renounced my journey in Germany, I may as well share your wanderings to the end."

The sad hope, still treasured by Monsieur Lafene, of recovering the erring girl vanished upon his arrival at the Tilleuls. No one had seen the Count, nor could decisive intelligence be gleaned through an examination of the publication of the banns at the church or of the marriage-documents registered at the Mayor's office for several previous weeks. In the village it was supposed that the marriage had been celebrated elsewhere. The peasantry of the Tilleuls evidently acted in good faith in affirming De Nancey's absence. Moreover, the avenues of the park, devoid of ordinary attention in their maintenance, and the hermetically sealed blinds of the chateau indicated a deserted habitation.

Monsieur Lafene and Lebel-Girard returned to Paris. The Count had not reappeared, but a letter, postmarked in Germany, awaited Alice's uncle. Madame Lafene, unable to resist the anguish consuming her and the bitter sorrow undermining her system, had fallen ill. The danger of her situation, even to a sudden fatal result, imperatively demanded the presence of her husband. Two hours after perusal of that letter, the exemplary merchant, so wretchedly compensated for a life of devotion, no longer cherishing the expectation of finding his beloved Alice, sadly retraced his steps to Frankfort, his spirit doubly bowed down and his heart terribly lacerated.

Where, then, were to be found the Count and his beautiful companion, vainly sought after in Paris and in Normandy? Paul, as we have stated, entertained a strong conviction that Monsieur Lafene would pursue him, provoke him to a duel, and do everything in his power to tear his niece from the Count's possession. Likewise are we aware that the young man, in the midst of his wildest escapades, guarded intact the courage of his race, and would not recoil from an encounter. Nevertheless, at present he was a fugitive—he would, if necessary, have traversed the ocean to avoid confronting Alice's uncle. Still he comprehended that in accepting as an antagonist in a duel an old man whose house he had dishonored he would commit an odious action, even in his own opinion. Conquered, he would degenerate into a subject for ridicule; victorious, he would be branded as an infamous scoundrel. What, then, must be his rule of conduct, should he be insulted by Monsieur Lafene—should he receive a blow from his hand? To the man demanding reparation for the honor of the child by him called daughter how to reply: "I do not fight?"

There existed but a solitary cause to adopt—it was to extricate himself from pursuit. This resolution should explain to our readers why Paul appeared neither at the Chateau des Tilleuls nor at the mansion in the Rue de Boulogne. He concealed himself and his sad and interesting companion at a long distance—at the very extremity of France, upon the coast of Britanny, in the insignificant village of Roscoff—thoroughly convinced that no one in the world would seek after him in that place, and that the police themselves, supposing—a most improbable idea—that they should meddle with his affairs, would experience immense difficulty in ascertaining his whereabouts.

Paul hired a fisherman's cottage. An upholsterer, summoned from Roscoff, exerted ingenuity and labor in converting its interior into as comfortable an abode as were permitted by the limited resources of that little town. The roughly plastered walls and ceiling of unwrought beams disappeared beneath hangings of ordinary cloths, gathered in plaits of alternate blue and white, producing a pleasing effect. One of those pieces of tapestry, called by dealers in bric-a-brac a "verdure," covered the coarse brick pavement, too cold for Alice's little feet. Two large Japanese vases, slightly chipped, a Venetian looking-glass of antique form in an ebony frame, some pieces of obsolete furniture, not lacking in picturesqueness, absolutely metamorphosed the two apartments composing the diminutive dwelling, creating—if we are to place faith in the veracity of the Breton domestic employed as maid-of-all-work—a veritable palace.

It would require a long chapter, replete with minute details, to convey to our readers an exact idea of the existence of the young couple in this solitude—a solitude imposed upon them, inasmuch as the families of fishermen surrounding them conversed in Briton patois, not understanding a word of French. The exigencies of our narrative allow of no such episode. It suffices to say that during the earlier period of her residence Alice wept almost incessantly until all would have been astounded, herself included, at the vast quantity of tears contained within the eyes of a [illegible]. The young girl felt herself lover, and kept as the maltreated child, encompassed her with sincere adoration. He had possessed himself of her in a cowardly and disloyal manner, and for her would unhesitatingly have yielded up his life. He would have joyously outpoured all the blood in his veins could that blood, shed drop by drop, wipe away the tears overflowing her countenance, and replace them with a smile upon her pallid lips. Alice understood that this sadness served De Nancey as a perpetual reproach. She desired not thus to cause him suffering, and endeavored to refrain from tears in his presence. Then came a day whereupon youth and love resumed their prior empire—tears sensibly grew of rare occurrence, and finally wholly ceased. Is it to be said that Alice was happy? No. Within her life's web was woven a double grief, a double remorse. The girl reproached as a crime her involuntary ingratitude towards relatives she loved. The young woman, chaste at heart, pious at soul, whose conscience had never been ruffled by a profane thought, suffered every sense of shame, every form of judgment, upon perceiving herself the companion of a man to whom God had awarded no privileges over her. Her situation thrilled her with horror. Sometimes, likewise, passion spoke more loudly than remorse. Alice loving, Alice beloved, consigned everything to oblivion, enwrapt entirely in Paul, and reveled for the hour in that intoxicating atmosphere her lover's presence radiated around them. But, alas! the infatuation subsided, the poor child no longer recognized herself. Disgust at her failings seized upon her entire being. She said to herself, wringing her hands:

"I live in shame, and shame inspires me no longer with aversion. I discover attractions where I should experience repulsion. Ah! now, indeed, I am lost!"

And if, during such a crisis, the Count should rejoin her, she gathered courage to smile, and thus to dissipate his affliction.

CHAPTER V.—A LULL.

Paul and Alice spent the entire Winter in this rustic dwelling, perched, like the nest of a seamew, upon the summit of an abrupt cliff. For a sole distraction the young folks had sight, perpetually varied and internally novel, of the ocean, whose waves beat with the noise of a cataract the rock-strewn base of the granite wall. They wearied not in contemplating, during the rage of storms, the massive struggle of the tempestuous water against the impeding dyke, which for centuries had stemmed its inland approach. Thus passed, days appeared too short.

Alice was a beauty to be adored, with her gracious smile—saddened, it is true—arrayed in the picturesque Breton costume, worn as a peasant to please Paul. The Count himself was dressed, as simply almost as the fishers of the coast, in a jacket of coarse cloth, with capuchin hanging at the back, pantaloons of common stuff and huge boots with thick soles. This species of masquerading, far from debasing or vulgarizing, bestowed an expressive hilarity upon his countenance and mien, naturally distinctive and elegant.

As to morality, he was unrecognizable. In him could be detected but few traces of the fast man, slightly used up, ever on the alert for violent sensations and new enjoyments. The sceptic had disappeared, the libertine existed no longer. He believed himself ten years younger; he admired the beautiful, and put faith in the good. All sorts of benevolent instincts of generous sentiments, of whose existence he had previously entertained no suspicion, were spontaneously generated in his soul. Love had accomplished this miracle.

Yes, Paul loved Alice; he adored her with the full power of his soul, with all the strength of his heart. He loved her with an honest love. Even at the risk of being charged as maintaining a paradox, we retain the term. His affection for the charming girl in no wise resembled that unhealthy passion, that delirium in sensualism, he evidenced in presence of Blanche Lively. It was an affection of an absolutely different character—a burning devotion, and still almost chaste. Paul respected the young girl while adoring her. Blanche Lizely while bearing his name had been more of a mistress than a wife. Alice resembled a wife more than a mistress. The pure and charming angel Marguerite merited a similar adoration. Had Paul in this wise loved her, the happiness within his grasp would not have eluded him. In place of the anguish, of the sorrows, of a foolish and criminal existence, he would have reveled in the joys of an honorable life, of a legitimate passion, in default of which nothing can exist save moral debasement, shame and degradation.

Gradually, proportionately as the days rolled away, a grave uneasiness obscured this bright spot in the cloudy sky of the Count's existence. Alice was growing pale and languishing. She did not complain of physical suffering; still did her visible wasting away was detected by casual observers. Paul consulted the physician of Roscoff—a man lacking neither knowledge nor intelligence—who, declaring that no vital principle had been attacked seriously, adjudged the sea-air to be too strong for the young girl's delicate organization. Consequently, the Count arrived at a speedy determination. It appeared to him certain that Monsieur Lafene's researches to discover his nie[illegible] ceased a long time before. He resolve[illegible] nduct Alice to Paris, and there conceal [illegible] iness with as much care as he had former[illegible] ployed in parading it to public view, and to [illegible] h over his loved one as a miser gloats in se[illegible] over hidden treasure. Still, before carrying [illegible] project into effect, there remained some [illegible] agements to be made. He desired that [illegible] ial matters in the world should resolve the [illegible] ; and, during the past w[illegible] de Boulogne, [illegible] niture, painters, John, Willi[illegible] house, and to Tatersall's [illegible] and Cottet [illegible]

In compari[illegible] provisionally in[illegible] lady in a very isolated dwelling [illegible] rambles, and went daily into Paris search[illegible] residence better adapted to her comfort. He was not long in discovering the object of his search in that position of the Bois de Boulogne upon the rising ground whose declivity terminates at the racecourse. It was a villa entirely new, of an exquisite elegance, constructed for a speculative man of taste rapidly enriched and still more rapidly ruined through stock-speculations, forcing him to dispose of his habitation before having time for its occupation. A garden of sufficient dimensions to authorize the name of park surrounded this architectural jewel. A screen of large trees, skirted by a thick hedge, encircled it with a verdure absolutely concealing it from sight of wayfarers. On the exterior could be merely seen a gate between two pilasters, and it was almost impossible for a casual passer-by to divine the location of the building. At the side of this gateway a small pavilion of red brick, framed in verniculated whitestone, served as the porter's lodge, while the stables and outhouses were concealed like the main building.

"A most appropriate rest for Cupid!" thought Paul. "Alice will be at home here."

He went, without wasting a minute, to the seller's notary, whose address was given by the man in charge, and purchased the villa unhesitatingly. On the next day an upholsterer—not Lebel-Girard's successor—set about furnishing the habitation energetically, and accomplished his task with that activity to be obtained in Paris better than elsewhere in the world, provided gold be dispensed with equal liberality. Before the lapse of a month the internal decoration and the furnishing of the house in the Bois de Boulogne was thoroughly completed, the wardrobes were filled with linen, the cupboards garnished with silverware: four horses were munching their oats in the stable-mangers, while three perfectly new vehicles were ranged beneath the carriage-shed, ready to be rolled out. Finally, a valet-de-chambre, a coachman, a groom, a cook, a chamber-maid and a kitchen-wench awaited their new employer, whom they knew not.

The real-estate agent had engaged them by virtue of their recommendations, and they arrived to assume their respective functions all on the same day. De Nancey questioned the more important, was satisfied with them, and announced that on the morrow they would be installed into the service of *his wife*. These people, ignorant of the past, accepted the service as a matter of course. The idea of being engaged in a fraudulent household never entered their mind, and they addressed Alice respectfully as "Madame the Countess."

The first time the poor girl heard herself saluted by a title to which she could lay no claim, to which, alas! she had no right, she experienced an inexpressible sensation of annoyance, and reddened even to the roots of her hair.

"My friend," she inquired of Paul, "why am I thus styled by your domestics?"

"Because for them you are the Countess, my dear Alice," replied the Count. "Such will you be some day, most certainly, and God grant that the day be near at hand! They anticipate, that is all!"

"But this form of speech causes me great embarrassment. Can it not possibly be changed?"

"Wholly impossible, my beloved. Those living around us should participate in the respect I evince through according you my name. You will soon grow accustomed, believe me, my dear child, to a white lie in which you are no accomplice."

The young woman lowered her eyes and said nothing.

She was ignorant that Paul was a married man, and in her tender timidity dared not ask him:

"Why am I not your wife?"

The installation of Paul and Alice occurred during the early Spring of 1870. This installation once complete, Paul realized a project long previously contemplated. He discovered the means for perfect self-isolation within his love and happiness; hence the villa at the Bois de Boulogne became a solitude less wild, yet as complete as that upon the seaboard. The Count resumed none of his former relations, nor did he present himself at the clubs to which he belonged. He resolutely discarded his prior habit of lounging upon the boulevards. He was never encountered walking afoot, saving him from hand-shakings and indiscreet questioning by inquisitive acquaintances. His beard, worn at full growth, and his countenance, bronzed by exposure to the Breton breezes, modified sufficiently his appearance to render his associates of heretofore dubious as to his identity when seeing him in a carriage or on horseback. When in receipt of a salutation, he returned it with the cold politeness and astonished air of a man erroneously accosted. A rumor promptly pervaded Paris that there existed a gentleman whose resemblance to the Count of Nancey was prodigious. Some contradicted this resemblance; others affirmed the gentleman in question to be De Nancey himself, who for undiscovered motives did not desire to have himself recognized, and dwelt mysteriously in an obscure habitation. Finally, and after a brief lapse of time, the outside world in society ceased troubling themselves concerning him at all.

Paul De Nancey took the greatest precautions towards guarding Alice absolutely from Parisian curiosity. Did he conduct her in an open carriage around the Lake or through any of the attractive environs of the great city, it was during the evening, when the pale beams of the moon replaced the strong light of the sun. At times he took her to the theatre, but ever placed her in a *baignoire*, whose screen remained down. The young girl arrived, supported upon his arm, her face concealed behind a veil of thick lace, and both quitted the house before the close of the performance, fearing to be engulphed amid the emerging crowd.

The health of Alice rapidly revived. The charming creature resumed by slow degress a portion of her prior infantile gayety. Her aspect became less sad, her smile less melancholic. She was in her seventeenth year—she loved and was loved! De Nancey found himself absolutely happy.

This relative happiness, this profound repose, did they not recall to his mind those hours of perfect calm preceding great natural crises—the equatorial tempests which pass, and when passed leave nothing in their wake?

CHAPTER VI.—HIS EXCELLENCY.

We are aware that Blanche and Gregory, after the duel whose consequences proved so disastrous to the unfortunate Alice, had precipitately quitted Hombourg, both laboring under the conviction that the Count, mortally wounded, would never again resume consciousness.

"Gregory," quoth Blanche to her lover, while [illegible] know I loved you! I love you [illegible] times better than heretofore; for with a thrust [illegible] of your sword you have covered a the most ob[illegible] prodigies through devotion. Love [illegible] has bestowed me upon you—when shall I be yours by right? When will you transform the Count of Nancey's widow into the wife of Prince Gregory?"

"Shortly," responded the Wallachian—"in some months."

Blanche trembled.

"In some months?" she repeated. "Why wait so long? Do you not love me as I love you?"

"I adore you; still, at this moment there are obstacles ——"

"What?"

"I am a proscript—in danger!"

"In France, yes. But we are no longer in France, and upon other soil we are not menaced by perils ——"

"You deceive yourself, dearest Blanche. Sovereigns of all nations sustain one another. Everywhere they can assail me; everywhere they could, without placing me upon trial, at least execute judgment upon me. Let us give to the potentates of the world time to pass me out of memory. I am here not the Prince Gregory, but Count Ladanoff. Our marriage would necessitate the revelation of my name, and give a signal for my destruction. I desire you to be my wife, and not my widow."

"Well, be it so. I will wait. Still, you can at least conduct me to your native land. I long to see you in the midst of extensive domains, where—you have told me yourself—you were more than a king."

"And I, too, long to have your youthful beauty illuminate my venerable castles," replied the Wallachian. "I long to see those tenants, my subjects, inclined before you with bended knee, rendering to you homage and swearing fealty, as to me. Still, prudence and ordinary precautions forbid my immediate return to Wallachia."

"Why?"

"The imperial police, no longer finding me at Paris, are desirious of learning my whereabouts. Naturally, they suppose I have returned to my native land. At the very moment of our conversation an agent of the French force may perchance be dogging my footsteps. As soon as my actual residence is discovered, diplomacy commences its work. Between the ruling Hospodar and me exist family feuds and more recent quarrels. That petty tyrant, whom one day I will dethrone, would be delighted to hand me over to a pitiless enemy. Extradition, diplomatically demanded for political crimes, for conspiracies aiming to reach the life of a sovereign and to overthrow a form of government, can be easily obtained. From Emperor to Hospodar is but a stretch of the hand. You understand, dearest Blanche, that before crossing the frontier of my native country I must needs know whether, according to an old proverb, I am not putting my head into the lion's mouth."

"Truly?" responded the Countess. "How know you all this?"

"I have devoted friends within reach of the Hospodar. I even maintain, near his court, a species of petty police, who, without being officials, are none the less vigilant. I will have from them intelligence, and am certain that it will prove accurate."

"Let it be done without delay, that you may be reassured, for I am in incessant dread."

The Wallachian and Blanche arrived at Berlin, where they put up at one of the principal hotels. A week passed. Gregory wrote a great deal, and daily deposited in the post-office voluminous letters for France, England, Italy and Austria. He received and despatched frequent telegrams. Without the faintest concealment, he conducted Blanche to the promenades, to the pleasure-grounds frequented by the flower of Prussian high-life, and regularly visited the theatres, where her marvelous beauty created a sensation.

TO BE CONTINUED.

SALVINI—ITA[illegible]N TRAGEDIAN.

THE TEMPERATURE OF FLAMES.

Sig. F. Rosetti has made the temperature of flames the subject of a series of investigations. For this purpose he has made use of the calorimeter of his own invention. The maximum temperature of a Bunsen flame he has found to be 1,360 deg. C. (2,480 deg. F.), obtained by the combustion of one volume of gas and two and one-fifth volumes of air. The admission of either a greater or a less quantity of air reduces the temperature. Changes in pressure have but a slight influence on temperature. The flame given by gas diluted with its own volume of nitrogen, shows a temperature of 1,180 deg. C. (2,156 deg. F.), and, diluted with three volumes of nitrogen, 1,040 deg. C. (1,904 deg. F). The same degrees of dilution with carbonic acid show, respectively, 1,100 deg. C. (2,012 deg. F.) and 780 deg. C. (1,436 deg. F). Among other temperatures noted were the following: From Locatelli lamp, 920 deg. C. (1,686 deg. F.); stearine candle, 940 deg. C. (1,724 deg. F.); petroleum lamp with chimney, 1,030 deg. C. (1,886 deg. F.); the same without chimney, illuminating, 920 deg. C. (1,688 deg. F.); sooty envelope 780 deg. C. (1436 deg. F.); alcohol lamp (alcohol .912), 1,170 deg. C. (2138 deg. F.); ditto (alcohol .822), 1,180 deg. C. (2,156 deg. F). The difference in the heating power of alcohol resulting from widely differing percentages of water is considerable.

VISTA.

WRITTEN FOR THE NEW YORK CLIPPER, BY O. R. BEERS.

When will it end? What is there yet to learn,
When hope's bright star forever more has set?
Will there be afterthoughts that then shall turn
Our hearts to sorrow and our lashes wet?
Or will you come to me from life's dark night
And say, as I have often told you, too,
That God's ways were both pure and right,
And all you fancied wrong was only just and true.

If you could only look beyond the narrow shrine
Where busy minds bow down to deeply think;
If you could only fancy God's great mind,
That keeps our own from falling o'er the brink;
If you could feel that all that is to come
Must come in spite of all that man can do,
Then, like a song bird, 'bout your pleasant home
You'd steal from conscience all that troubles you.

Then do not question me, my dearest friend,
And ask me to reveal a coming day,
Nor ever ask me "*when it all will end*,"
Or what a "busy, scandalous world will say,"
Because to push ajar the gates of life
And all the inner workings of God's wisdom see
Might only add unto your pain and strife,
If I could only show God's ways to thee.

So be content, and calm thy sore and restless heart;
Let all "to-morrows" bring whatever fate they may;
And if God wills that they should tear apart
The many joy-wreaths garlanded along our way,
We must submit more willingly than the galley-slave,
And by the broken wreaths sink quietly to rest,
And humbly thank Him for the joys He gave,
And say: "I see at last 'tis true—God knew the best."

A BONANZA SENATOR'S EARLY LIFE.

A History Never Before Published.

WRITTEN FOR THE NEW YORK CLIPPER, BY R. B. HILL.

In the early Spring of 1849, that famous year when the fairy-like tales of golden successes in California were borne on the breeze to the East, and men went wild, and the cities and towns were depopulated of their male inhabitants, who swelled the great army of fortune-seekers that marched impatiently to the land of the setting sun and of glittering prospects, Col. Joel Miller of Lexington, Kentucky, who is now editor of *The Morning Herald* of Baltimore, was traveling through Mexico, having left the comforts of his home in the blue-grass region for the benefit of his health. Col. Miller was accompanied by a servant and a genial companion from his own neighborhood. He had heard while in the land of the "greasers" (as the Mexicans are termed by the heroes of border-dramas) of the discovery of gold in the country just north of where he was; and, after talking the matter over with his friend, they came to the conclusion that they would include California in their tour. Acting upon this determination, it was not long before, on the 10th of April, this small party of three were comfortably situated in a promising mining camp on the banks of the river where now stands Sacramento. The camp quite large when Col. Miller entered it, grew rapidly and steadily, and it was not many weeks before some of the leading men who had come from the States, and who were lovers of civilization, law and order, had organized a few rude forms of government, elected a Judge, appointed a Vigilance Committee, etc. The different claims panned out well, and the men, as a rule, were orderly and as well behaved as persons greedy for gain and isolated from all refining influences can be expected to be. Of course, black sheep would occasionally enter the fold, and depredations would be committed and the laws of the little community set at defiance; but so speedily would justice fall upon these, and with so heavy a hand, too, that at last the Sacramento settlement came to be known through all the coast-country as the "model camp." Our tourist friends were charmed with the place, and put up their tents and prepared for an indefinite sojourn. Col. Miller's reputation of a public kind [illegible] from San Francisco.

On a cold and dark morning towards the end of April, soon after Col. Miller had arisen and stepped outside of his tent to get a whiff of fresh air, he noticed the little steamer puffing down the river. The hour was so early and the morning so dark that at the blowing of the whistle which warned the miners that the "Belle of the West" was to make a stoppage at their landing, not one of them turned out to welcome her, and after setting down two square boxes and one or two packages, together with a somewhat steedily clothed young man, and a white-faced, weary-eyed lady, who held in her arms a fair-haired girl of about two years of age, the steamer puffed out into the middle of the river again, and was soon out of sight. The man who had landed relieved the lady of the child, and after glancing around in an embarrassed, uncertain manner for a moment, their eyes caught sight of Col. Miller. After a few whispered words they approached his tent. The grass was very nigh, and the dew had been heavy the night before; so that by the time the lonely little party reached the tent the woman's skirts were all wet and draggled to the knees, despite the beauty of her face and the grace of her manner she was quite a sorry-looking spectacle. The man, who was still carrying the child, courteously approached the owner of the tent and requested that his wife might be allowed to dry her feet and clothing by the bright fire, which he could see blazing up on the inside. With true Southern politeness, Col. Miller invited the lady to enter his quarters, extending the invitation also to the gentlemanly stranger. In that natural manner in which, under these circumstances, a conversation would spring up, one had soon commenced between the Colonel and the stranger.

"I have come here," said the young man, "because, in the first place, it was necessary that I should start out determinedly in the world, and should settle out in the second because I had heard so much of this camp, how well it was conducted, and the comparatively good character of the miners who make it up. I came here from Missouri, and am a lawyer by profession; but if there's nothing to be made out of my profession, why, then I have two hands, good health and the will to work."

By this time the lady's feet were dried, and as she arose and clasped the hand of her little girl the young man thanked his host for his kindness, and was about to leave the tent. But the Colonel insisted that his guests should remain and partake of breakfast, which at last they consented to do. The negro cook had gotten ready a repast consisting of venison steak, hot cakes and smoking coffee. The other Kentucky gentleman who occupied the tent was now up, and, entering the "dining-room," was presented to the strangers.

"Did you see how my poor wife enjoyed that glorious breakfast?" asked the young lawyer, as the three gentlemen sat smoking outside the tent after the meal was over. "Well, sir, that is the first she's had to eat for a long while, and the rest that she's getting now will do her good. I paid the last cent of money that I had on earth to the captain of that steamboat to bring us here. We didn't think it would cost us so much. Last night my poor wife and myself had to stay on the deck, and it was so cold that we came near freezing. Thank God that we managed between us to keep the little one warm and alive."

Inside the tent, in one of the sleeping-apartments, the tired lady and her little one were sleeping sweetly. The gentlemen talked long and earnestly over their tops to the blue heavens above, soon came sounds sweeter than any that the two Kentuckians, far away from home, had heard since they left civilization. Those good, musical and soul-inspiring hymns that our fathers sang—how these hearts that loved each other and loved their Creator, and thanked Him for what little of this world's blessings they possessed—how they sang those grand old songs! What splendid voices they had, and how they harmonized and blended, and how the very woods seemed to rejoice, and the birds kept silent to listen! From every nook and corner the miners began to assemble around the great tree under which the singers stood. At last they were all there, their rough faces saddened, but eager and anxious to hear more. How reverently they looked at the sweet woman, who, glorified and electrified, sang probably as she had never sung before. Every hat was off, and down the coarse, sunburned cheeks ran tears. They had hearts, these great, uncouth men—they had homes and wives and sweethearts somewhere, and they had heard those songs before. At last, when the voices of the singers died away, one bushy-bearded miner approached the stranger in a respectful manner, and blubbered out like a great boy:

"I—I say, stranger, may I just kiss the little one, you know?"

And when the answer "Certainly" came, he caught the little, bright-haired fairy in his arms, and there was a great, explosive sob as he pressed the child to his breast. Others then caught her up and kissed her, and gold was given to her by all, although her father objected. And then one turned to the child's father and said:

"Mister, can you pray?"

Every knee was bent, every head bowed. Amidst the impressive silence a simple, fervent prayer ascended to Heaven, and the men arose with bright faces, and after shaking hands with the husband and wife, and petting the little one, they departed. Col. Miller and his friend had witnessed the scene, and were much impressed.

The settlement increased in importance rapidly, the young lawyer became immensely popular, and his practice was soon as large as he could wish it. The meetings in the woods were conducted every Sunday, and the miners were inspired with good thoughts, very few of them ever going wrong. And since that time the world has dealt very kindly indeed with the young man who landed almost destitute on that chilly morning at Sacramento, for he is known to fame now as Senator Sharon of Nevada, the Bonanza King!

TOMASSO SALVINI

was born in Milan, Italy, Jan. 1, 1833. His father, Giuseppe Salvini, was an actor and his mother (*nee* Guglielmina Zocchi) an actress, and together they led the nomadic life of their profession. Their son was educated at the best schools in Florence, where the most beautiful works of art abound, and where the Italian language is spoken in its purity. While here it became evident that he had inherited a taste for dramatic performances and talent for acting. There was a small theatre connected with this school, and while playing here with his companions in Alfieri's "Timoleone" and Silvio Pellico's "Irzia d'Asti" he displayed such precocious abilities as to attract the attention of his teachers and his parents. It was then determined to educate the

NEW YORK CLIPPER.

SATURDAY, SEPTEMBER 4, 1880.

TO CORRESPONDENTS.

No Answers by Mail or Telegraph.

[For answers to amusement questions, see first page of "Theatrical Record."]

☞ QUESTIONS THAT DO NOT REACH THIS OFFICE UNTIL MONDAY MORNING WILL NOT BE ANSWERED UNTIL THE FOLLOWING WEEK.

J. G., Bridgeport.—There are two ways that a man can be formally placed in nomination at such a convention, and a set speech or a "speech" of any kind is not necessary to either. First, he can be so placed when the roll of States is called for the purpose of making nominations and seconding them, as Grant, Blaine, Sherman, Hancock and Bayard have placed in nomination, and as Garfield, Seymour, Tilden, McClellan and others were not. The next is to overcome the possible challenge that votes cast for a man are void because he was not formally before the convention as a candidate, and this can be done by proposing to make the choice of such a man unanimous. Necessarily, he is then formally put in nomination, if he never was before. We draw the line between a man who is and one who is not a candidate, not at his declination to be a candidate (Garfield was the nominee at Chicago in spite of his virtual declination), uttered after the thirty-fourth ballot, and as soon as Wisconsin's 16 votes had sent his total up to 171, but at his being formally placed in nomination, as no man can be so placed without his consent. Garfield saw possible defeat, and refused to risk it. Had he not received votes enough to make him the nominee, he would not have been a defeated candidate in view of the fact that he had not only declined to run, but had also not been placed in nomination. As soon as he got the necessary number of votes, there was an end to his declination. Tilden would have stopped declining, no doubt, had he, like Garfield, been sprung upon the Convention, and he would have given his consent to the coming of a formal candidate through the inevitable motion to make the nomination unanimous. But he never got the chance, and he would have given his consent to become a formal candidate through the inevitable motion to make the nomination unanimous. But he never got the chance, and that saves him from the hurtful record in the future that he was once a candidate before a Presidential Convention and was beaten by Hancock and declarative votes in Cincinnati. Probably the logic of the situation cannot be more strongly expressed than in the language of Garfield when, after the 33d ballot, he voted for about thirty different times, he saw Wisconsin swell his vote from 1 to 17: "I challenge the announcement that contains the statement that no man has a right, without the consent of the person voted for, to have his name announced and voted for in this Convention. Such consent I have not given or asked, and it is not necessary for me to make this declaration in order to establish the point that mere voting for a man cannot make him a candidate for an office. That is established years ago, and you are entitled right in claiming that Tilden was not a candidate, although your reason—viz., that he declined to be one—is not necessarily conclusive. Like Garfield, he could have changed his mind.

H. W.—There is no uniform way of keeping tally at tenpins. There are a number of methods of arriving at the same result. The chief feature of what is called "old and new" is to use a cross to denote a spare, and a double cross to denote a double-spare. It is really immaterial how the filling in is done on the first ball, as the dispute in this case is wholly as to that. So long as there is nothing to keep tally of but spares and double-spares, the 8's in the first column of No. 2 are alike figures wasted, as they are virtually duplicated in the second column in consequence of the use in the latter of the spare-mark. You can use the "old and new" method described better, perhaps, in "American Hoyle" than in any other work, in case we have not fully understood the matter in dispute.

W. A. McF., Jefferson.—I. Jackson having knocked after McFarland had passed, the latter could take one card from the deck, which was to be turned up for that purpose. McFarland wins. 2 Jackson now having first say, he could either take the dumby or pass it, but could not start draw. McFarland wins. 3. No one can exchange hand for the dumby after the latter has been turned up. It has then ceased to be a dumby—it speaks. 4. You are mixed up. You say: two draws a jack (one) does not draw, but holds his queen to nigger with his aces." If this game was regular poker, nobody wins. All the hands are void, because the deck was foul, the pack showing eight aces. If it was not regular poker, and merely "every man for himself," you can settle the dispute in your own way.

H. T. W., Racine.—The wager is a draw. The game on which another letter knew nothing was not poker at all, not only for that reason, but also for the reason that it was not played on a schedule day; and the backer of Providence cashed with. So far as it could be seen, that overone game might as well have been played on the same day with one of the others. The three games that the better contemplated would be played on three different days and within a given week, according to the schedule, were not so played, one being forced into another week; and that is the best reason a draw. The banker of Providence might have won if the three games belonging to that week had all been played during that week, and therefore he cannot lose.

M. J., Sloan's has never held any other championship than that he won last June from Schaefer. 2. Sexton has never beaten Slosson in a match-game in Chicago. He has never played a match-game in that city, although, in 1876 he played four exhibition-games there with Slosson, one of which occupied two successive nights. Slosson won three of those games. Two were billiard-room games, the proprietors announcing them as for purses, while the players got a given sum for exhibiting, which sum was only that announced as forming the purse. From the proprietors' standpoint it was a purse that each individually gave; but from the players' and the public's it was not.

J. L., Savannah.—We have not at hand the registered tonnage of all those vessels. 2. You have never seen anything like it in this paper. Even if you had seen it one way once, as a "Constant Reader" you could not have well avoided seeing it decided the other way hundreds of times. Much answers your question. What you really mean is that you have seen some other paper decide it differently from this. 3. For at least a thousand times, during nearly thirty years, this paper has decided that the highest card in cutting for deal at euchre is the highest euchre-card—the eight as between seven and queen, the jack being the seven jack of ace.

J. F., Mamoth.—In this vicinity diamond-solo, so called, is not played, and a simple is one thing and a solo another. Furthermore, the player plays for only three points, it being one for stakes. A solo in suit pays four chips from each, and a solo in color eight chips. When a player plays simple, not caring to play a solo, the payment is two chips for suit, and four for color; but as this is an assisting game, and not three against one, it cannot be what is known as three-handed euchre, which, of different ways of playing them. The play should be regulated by mutual agreement.

J. A. B., Hartford.—A physician ought to be able to treat a case such as you represent, and almost any of your friends ought to be able to recommend a good one. If, however, you should rely upon your friends' judgment, then you might call upon Drs. Van Buren and Kellogg, whose joint address can be found in the directory, or upon Dr. Hughes, whose third street, near Lexington avenue. All are among the other physicians named. Allopaths' fees are probably much more modest.

F. B., Canton.—As Morrisey could not have declared "all bets off" on the Presidential election of 1876, we cannot give you the date of the alleged declaration. By the advice and with the concurrence of the bulk of his patrons, who probably had no wish to be kept out of their money pending the protracted period necessary to arrive at some sort of settlement of the Presidential question, he might have declared all pools off that were sold in his rooms. This he probably did, but it is not likely that he took any particular day on which to do it.

C. C. J., Boston.—This is the old and stale riddle, in a new form, of the hunter and the bear. When the bear is in the circuit of the circle within which A was dodging around a tree, he necessarily had to go around A and everything else within that circle. It made no difference whether A was in motion or remained stationary, like the tree. This has always been THE CLIPPER'S decision. There are journals that have decided it both ways, it that is any comfort to you.

J. S. R., Baltimore.—1. We have not the space to spare to give perfectly intelligible definitions of the terms "Democratic," "Republican" and "Conservative." You can find them sufficiently defined in any unabridged dictionary. 2. It has been said of about fifty different officers that every one individually won the Battle of Gettysburg, some by disobeying orders. The late General George H. Meade commanded the Union forces at that battle. 3. We do not know his age.

A. W., South St. Louis.—A could not play alone on a trump made by D, to begin with, and therefore he could have counted no more than two had he made all five tricks. But all that he could have made by playing with his partner he could also make by playing alone, and hence he is entitled to two points for having euchred the side that made the trump.

WHITE RIVER, Col.—1. The Cincinnati Red Stockings were not defeated during the season of 1869. They played a tie-game that season with the Unions of Lansingburg, better known as the Haymakers. 2. The Mutuals were considered one of the strongest clubs in the country in 1869. 3. The proper name was the Cincinnati Club, Red Stockings being their nickname.

W. J. S., Boston.—In the sense that the lesser circle has necessarily to be included in the greater, the hunter goes around the squirrel. We have no space for a further explanation of a problem that has been in amusement-books for a century or more. There will always be, as there always have been, different views taken of the relative positions of man and squirrel.

WM. J. F., Baltimore.—The Astley belt, representing the championship at six-day go-as-you-please pedestrianism, has been contended for five times, D. O'Leary winning it twice, Chas. Rowell twice, and E. P. Weston once. Rowell, the present holder, has been challenged by Wm. Pegram, and the match will probably take place in November, in England.

F. H., Boston.—The discontinuance of commission by purchase in the British army went into force Nov. 1, 1871. Compensation was made to those holding commission by purchase. They can now be obtained only by successively passing competitive examinations. Commissions were not purchasable in two branches of the service—the artillery and engineers.

J. C. EMMET.—Your question is not well put. A man of foreign birth, but a citizen of the United States, may or may not be eligible to the Vice-presidency. Anyone who is eligible to the Presidency is also eligible to the Vice-presidency. The Constitution does not require either to have been born in the United States. It calls for simply "a natural-born citizen."

W. T., Memphis.—We should like to oblige you; but the relative circulations of newspapers are matters of private business, and so much subject to hearsay or boasting, and withal so subject to fluctuation, that it is our rule not to answer such questions. They do not constitute a good betting point.

S. S. S., Harrisburg.—We do not keep a record of the weight of horses at the time they run in particular races, and cannot decide the bet without writing to Dan Mace.

A. W. Schmidt or Schlitte or Schlitte else will do with the horse. You can do that and get an answer as quickly as we.

EMPIRE, Newark.—Both of your decisions are correct. The base-runner was not forced from third, and consequently should have been touched by the catcher before he could be decided out. You were justified in deciding the game forfeited by the club refusing to continue play.

C. W. F., Kansas City.—The man who won was entitled to the belt. The previous holder of the trophy resigned all right and title thereto when he refused to start in a race gotten up and carried out in accordance with its conditions.

WOOL.—The finest breed of sheep is found in Saxony. The breed has been introduced into other parts of the world, and we find wool from Australia and other places of very fine quality. Saxony, however, can produce the best.

S. H. G., Columbus.—Cards all of one color ought to come out about as often as two pair, in theory. The theoretical chances are all more or less disturbed by the practice many players have of stacking their hands, whether they play them or not.

HARRY MORGAN, Pennsylvania Gulch.—Arthur Chambers arrived at New York from England March 21, 1871, and he bought Billy Edwards Sept. 4, 1872. Chambers and George Seddons fought Aug. 8, 1853. Seddons was one of Chambers' seconds when the latter fought Edwards.

T. H., Cheyenne.—1. The largest hotel in the world is that now finishing at Rockaway Beach, L. I. 2. We do not know who are the three wealthiest men in the world, or what is the amount of their wealth, or what their daily income; nor does anybody else know.

W. F. G., Pioche.—If muggins-poker is like any other kind of poker, a straight composed of king, queen, jack, ten and nine will, when it is agreed to play straights, beat one composed of ace, deuce, three, four and five. We never before heard of muggins-poker.

JOHN W. CAIN, Lancaster.—The fight between Bill Poole and John Morrissey was a rough-and-tumble encounter, and took place on Amos street dock, this city. Poole was a deceased Gowanger. 2. Poole was not a prize-fighter, in the proper sense of the term.

P. MCS., Nashua.—If one of the clubs he named as winner has the game, he of course loses the bet that he would win both bets, since he must also have lost it had both sets of clubs played.

F. H., Ithaca.—He has to put up twice the amount of the straddle. By agreement it is sometimes played for so that he would have to put up twice the amount of the blind and the straddle combined.

RAPHAEL.—Whosoever kills an outlaw is subject to the same penalty as if the person killed were a peaceable citizen. Then, however, a sheriff or some such officer of the law is legally kill an outlaw.

C. S. W., Auburn.—That was our own impression; but, as we could not readily prove it, we permitted ourselves to be persuaded by one who "knew all about it." Shall look into it. Meantime, thanks.

F. L. D., Brooklyn.—A wins. John C. Fremont was the first man run for President of the United States by the Republican Party, as known for the past twenty-five years or so.

S. G. P. AND C. W., Springfield.—"The right bower followed" means the same as "the right bower guarded"—that is, that no lead can force the bower, as its holder has another trump with it.

J. W. MCG., Alma.—A having led the queen of hearts, and B having played the five of that suit, which was trumps, C could withhold the ace of hearts, which he could not have done had the lead been either five or jack.

DALLAS KENNEDY, Bellaire.—We do not keep the addresses of female pedestrians. By watching our columns you can get the names.

R. K., Little Rock.—Believing that the question as put does not cover the spirit of the bet, which is not stated, and therefore not decided, we answer "No" to the simple question: "Can B order his partner up and play alone?"

J. A. H.—We do not know in which precinct he is stationed. A letter addressed in care of this office will reach him. You can obtain the photos from Ed. James, whose address is in advertisement.

S. C. H., Knoxville.—1. We will publish a brief record of your club's doings if you will furnish the same to us at the close of the season. 2. We may in the future give the pictures of prominent amateurs.

W. G.—The best way to deal out the cards at four-handed pinochle is one at a time. It takes a trifle longer, but you will thus split the cards more effectually than any ordinary shuffling can do.

F. D., Philadelphia.—You do not win. The so-called "match" that you bet on was never decided, and the bet is a draw.

T. H., Chicago.—It is nearly twenty-five to one against filling a bobtailed flush. This is in theory. As cards run in practice, it might prove to be more.

H. J., Haddam.—The State of New York is running in place of the ill-fated Narragansett, and the Idlewild in place of the Seawanhaka.

C. Q., Providence.—1. The count is 20 for three fours and two sevens. 2. These cards do not form a sequence: 2, 3, 3, 4. 3. These do: 2, 2, 3, 4.—a sequence of three.

WILL CARLETON.—Conference.—Start made 55 safe hits to Sullivan's 42 in the League championship games played up to July 17, 1880.

CONSTANT READER.—You can obtain all necessary information by addressing a letter to "Secretary Manhattan Athletic Club, Eighth avenue and 56th street."

H. J., Brooklyn.—The longest distance a baseball has been thrown is 133yds. 1ft. 7½in., by John V. Hatfield, on the Union Ground, Brooklyn, Oct. 15, 1872.

E. C., Worcester.—As you state the case, the games played on Monday count, certainly if not having been stipulated for in the terms of the bet, nor even a given week.

CORKEY CHARLIE.—Steel Gray's best three-mile time, 7'56⅘, was made under saddle. Much faster time has been made in harness.

D. W. G., Calvert.—1. The third and fourth prizes lie among the four throwers of 42. 2. Thanks, but we do not require one.

A. C. M., Marsfield.—1. $8,000 is the yearly salary. 2. The words are by Ellen P. Rexford. 3. Your subscription expires with THE CLIPPER dated Sept. 18.

KISSNER, Hamilton.—You have probably made a mistake in the title or the author's name. Harper Brothers, New York, republish Bulwer Lytton's works.

B. O. C., Canandaigua.—According to your statement, it was a case of cock-dice, and the throw should have been repeated.

N. C., Fort Ringgold.—1. At legitimate euchre there can be but one game at a time. 2. Every player chips in the same as before, when the jack-pot is not opened.

J., Quebec.—1. Everybody in the game can shuffle the cards. The dealer has also the last cut. 2. It is the privilege of the opposing side to call for a new deal.

BREECANNING, St. Louis.—A wins. The raffle was over when all had thrown, and 43 was not beaten. The throwing-off of ties was outside of the raffle.

OLD READER, Trenton.—1. Two eights, two nines and a seven count twenty at cribbage. 2. There is a run in 6, 3, 4, 5.

P. S. W., Wallingford.—The money is to be divided between the other two, both having gone out on the eucuring of C.

AQUATIC, Cold Spring.—The steamboat Sunnyside was sunk by the ice in the Hudson River on Dec. 1, 1875. About a dozen persons lost their lives.

C. H., Bridgeport.—Only two persons play piquet at a time.

J. L., Greenpoint.—The German Peace Celebration in this city was on a Monday. It was April 10, 1871.

I. K., Cambridge.—Picollissimo is to discard one card and take another from the remaining three rather than one.

J. F., Flushing.—Andrew H. Green succeeded Richard Connolly as Comptroller of this city.

T. K., Richmond.—We are much whist the honors count only for those who win them.

CONSTANT READER, Braidwood.—1. The tape should be breasted. 2. See THE CLIPPER ALMANAC for square-dances.

G. W. D., Austin.—The steamer Great Eastern's length is about 692ft.

CANADA.—Apply to John T. Luther, 79 Nassau street, this city.

JOHN O. H. P., Morristown.—Thank you for the offer, but we cannot spare space for the reports alluded to.

D. C., Providence.—1. The count is 20 for three fours and two sevens. 2. These cards do not form a sequence: 2, 3, 3, 4. 3. These do: 2, 2, 3, 4.—a sequence of three.

WILL CARLETON.—Conference.—Start made 55 safe hits to Sullivan's 42 in the League championship games played up to July 17, 1880.

CONSTANT READER, Braidwood.—I

BASEBALL.

GAMES BY TELEGRAPH.

The following are the scores by telegraph of the games played on Aug. 30:

Worcester vs. Chicago, at Chicago..... 7 to 4
National vs. Rochester, at Washington..... 9 6

GAMES TO BE PLAYED.

LEAGUE.

Aug. 31, Sept. 1, 2, Chicago vs. Troy, at Chicago.
Aug. 31, Sept. 1, 2, Cleveland vs. Boston, at Cleveland.
Aug. 31, Sept. 1, 2, Buffalo vs. Providence, at Buffalo.
Aug. 31, Sept. 1, 2, Cincinnati vs. Worcester, at Cincinnati.
Sept. 4, 6, 7, Troy vs. Boston, at Troy.
Sept. 4, 6, 7, Providence vs. Worcester, at Providence.
Sept. 4, 6, 7, Buffalo vs. Chicago, at Buffalo.
Sept. 4, 6, 7, Cleveland vs. Cincinnati, at Cleveland.

OTHER GAMES.

Aug. 31, Sept 3, 3, National vs. Rochester, at Washington.
Aug. 31, Sept. 1, Haymakers vs. Union, at Troy.
Sept. 1, Star vs. Peabody, at Washington.
Sept. 1, 2, Rochester vs. National, at Baltimore.
Sept. 2, 3, Albany vs. Union, at Albany.
Sept. 2, Athletic vs. Southwark, at Philadelphia.
Sept. 4, Athletic vs. Norristown, at Philadelphia.
Sept. 4, Polytechnic vs. Star, at Brooklyn.
Sept. 4, California vs. Athletic, at San Francisco.
Sept. 4, Union vs. Newark, at Union Grounds, Brooklyn.
Sept. 5, Athletic vs. Knickerbocker, at San Francisco.

THE LEAGUE CHAMPIONSHIP.

The Bostons ended their series with the Buffalos on Saturday, Aug. 28, winning nine out of their twelve games together, the record being as follows:

Contesting Clubs.	Place.	Scores	Innings
June 10....Boston vs. Buffalo.....	Boston.....	9	5 9
June 14....Boston vs. Buffalo.....	Buffalo.....	5	0 9
June 23....Boston vs. Buffalo.....	Buffalo.....	7	10 11
July 21....Boston vs. Buffalo.....	Boston.....	4	1 9
July 23....Boston vs. Buffalo.....	Boston.....	4	2 9
July 24....Boston vs. Buffalo.....	Buffalo.....	4	3 9
Aug. 26....Boston vs. Buffalo.....	Buffalo.....	11	2 7
Aug. 27....Boston vs. Buffalo.....	Buffalo.....	5	3 8
Aug. 28....Boston vs. Buffalo.....	Buffalo.....	4	2 9
		75	20
June 12....Buffalo vs. Boston.....	Boston.....	5	0
June 22....Buffalo vs. Boston.....	Buffalo.....	9	4
June 24....Buffalo vs. Boston.....	Buffalo.....	7	6
		21	10

On the 30th the Chicago and Worcester teams finished their series in Chicago, and the Troy and Cincinnati series is also finished, one of their games being indefinitely postponed. The records are:

Contesting Clubs.	Place.	Scores	Innings
June 4....Troy vs. Cincinnati.....	Troy.....	4	9 9
June 5....Troy vs. Cincinnati.....	Troy.....	9	5 9
June 8....Troy vs. Cincinnati.....	Troy.....	3	2 11
June 30....Troy vs. Cincinnati.....	Cincinnati..	4	1 9
Aug. 5....Troy vs. Cincinnati.....	Troy.....	1	1 9
Aug. 6....Troy vs. Cincinnati.....	Troy.....	4	2 9
Aug. 7....Troy vs. Cincinnati.....	Troy.....	5	3 9
Aug. 24....Troy vs. Cincinnati.....	Cincinnati..	11	1 9
Aug. 27....Troy vs. Cincinnati.....	Cincinnati..	11	2 9
Aug. 28....Troy vs. Cincinnati.....	Cincinnati..	13	2 9
Aug. 30....Cincinnati vs. Troy.....	Cincinnati..	5	3 9
June 16....Chicago vs. Worcester...	Worcester..	7	6 10
June 17....Chicago vs. Worcester...	Worcester..	6	7 10
June 19....Chicago vs. Worcester...	Worcester..	7	9 9
June 21....Chicago vs. Worcester...	Chicago.....	4	0 9
June 28....Chicago vs. Worcester...	Chicago.....	4	1 9
June 29....Chicago vs. Worcester...	Chicago.....	4	1 9
July 21....Chicago vs. Worcester...	Worcester..	3	1 9
July 22....Chicago vs. Worcester...	Worcester..	3	1 9
Aug. 24....Chicago vs. Worcester...	Worcester..	2	1 12
Aug. 26....Chicago vs. Worcester...	Chicago.....	9	4 9
July 24....Worcester vs. Chicago..	Worcester..	4	3 9
Aug. 30....Chicago vs. Chicago....	Chicago.....	4	0 9

Saturday's games ended the fourth week in August, and the record of games won and lost by the eight clubs during the past four weeks tells a pretty plain story as to how Troy has advanced and Cleveland receded during that period. Indeed, leads it both Providence and Chicago in won games during August, as the appended table shows.

Club.	Won.	Lost.	Club.	Won.	Lost.
Troy.....	11	3	Worcester...	5	9
Providence...	10	3	Cleveland...	5	10
Chicago.....	10	2	Buffalo.....	4	10
Boston.....	6	7	Cincinnati...	3	11

On Aug. 31 the Bostons begin their last three games with Cleveland, the Worcesters their last three with Cincinnati, Providence theirs with Buffalo, and Troy with Chicago. Providence bids fair to have the best of the last week's work of the club campaign in the West. These games will be followed by the Eastern nines with Western opponents, and the Cincinnati team goes to Cleveland at Cleveland, and the Chicagos visit Buffalo, while the Providence team stop at Worcester and the Bostons at Troy. The full record to date is as follows:

	Chicago.	Providence.	Troy.	Cleveland.	Worcester.	Buffalo.	Boston.	Cincinnati.	Won.	Lost.	Per Cent. of Victories.	Position.	Games to Play.
Chicago.		1	9	8	4	10	9	6	54	1	.953	2	41
Provid'e	3		2	3	2	11	10	10	44	3	.936	3	41
Troy....	1	7		3	3	2	11	10	37	7	.841	4	41
Cleve'd	2	3	9		6	3	2	11	36	10	.782	5	41
Worces'r	2	4	3	6		3	2	11	30	11	.731	6	41
Boston..	3	1	4	4	1		9	7	29	12	.707	7	41
Buffalo.	1	1	4	2	1	1		9	19	22	.463	8	41
Cincin'ti	1	1	2	1	2	4	4		15	26	.366	9	41
Lost....	12	24	28	29	33	34	42	47	249				

The contest between the East and the West now stands in favor of the East, as will be seen by this table:

	Chicago.	Providence.	Troy.	Cleveland.	Worcester.	Buffalo.	Boston.	Cincinnati.	Won.	Lost.	Per Cent. of Victories.	Position.	Games to Play.
Providence....	3	9	7	10	29		Chicago.		9	8	9	10	.36
Troy.....	3	4	9	7	23		Cleveland.		3	9	5	6	.23
Boston	3	4	9	7	23		Buffalo.....		2	9	1	5	.10
Worcester....	2	6	3	7	18		Cincinnati....		2	9	1	5	.10
Lost.....	9	23	30	34	95		Lost.....		16	19	22	27	.84

PROSPECT PARK AMATEUR CHAMPIONSHIP.

The series of amateur championship games played under the auspices of the Long Island Amateur Association ended on Aug. 28, with the success of the Nameless Club as winners of the silver ball and the championship, the Commercials standing second and the Putnams are placed third. The record is as follows:

	Nameless.	Commercial.	Putnam.	Dauntless.	Polytechnic.	Lafayette.	Star.	Played.	Won.	Lost.	Per Cent. of Victories.
Nameless....		2	1	2	2	2	2	10	9	1	.900
Commercial..	0		1	2	2	2	2	9	8	1	.888
Putnam.....	1	1		2	0	1	2	7	5	2	.714
Dauntless....	0	0	2		2	1	2	7	4	3	.571
Polytechnic..	0	0	1	1		1	1	5	2	3	.400
Lafayette....	0	0	0	0	0		1	2	0	2	.000
Star.....	0	0	0	1	0	1		2	0	2	.000
Games lost..	1	3	4	6	4	7	8				

The Polytechnics and Stars have yet a game to play, but the result will not change the relative position of the clubs. The record of each schedule-game played in the series is as follows:

	Nameless.	Commercial.	Putnam.	Dauntless.	Polytechnic.	Lafayette.	Star.	Played.	Won.	Lost.	Per Cent. of Victories.
Rochester.....	0	2	2	4	2	9	1	18	15	3	.833
National.....	0	0	2	2	2	9	0	15	13	2	.866
Union.....	0	0	0	0	2	9	0	13	5	8	.384
Games lost..	0	2	4	6	6	27	1	46	33	13	

It will be seen that but for the last match, when the Unions made 14 errors, their average fielding would not have been much less than that of their more experienced opponents. In batting and fielding, however, the Rochesters were the true run was earned in the entire six games. This speaks well for the pitching. The record of the games played is as follows:

Aug. 18, Rochester vs. Union..... 6 to 3
Aug. 19, Rochester vs. National..... 6 0
Aug. 20, National vs. Union..... 1 0
Aug. 21, Rochester vs. National..... 3 1
Aug. 23, Rochester vs. Union..... 4 3
Aug. 24, National vs. Union..... 7 1

The last game of the series was the poorest of all, the Union team having a very bad "off-day"—teams have these days sometimes occasionally, just as individual players have them. Hayes, late of the Eagle Club of San Francisco—caught from Griffitha' pitching, while Pike was absent from centre-field, and Schenck's poor play there was such as to make Pike's services missed. Not a run was earned, and only three base-hits were made in the five innings in which the run-getting was made. Detailed description of a contest like this is unnecessary. Morrison bore off the palm on the National side in fielding, and Derby at the bat, Clinton being the only player on the other side not charged with errors. Lynch pitched in the last three innings in the game since his injury. Only one base-hit was made off his pitching.

NATIONAL.	R.	1B.	P.O.	A.	E.	UNION.	R.	1B.	P.O.	A.	E.
McClellan, s. s.	2	1	1	2	2	Farrell, 3d b....	0	1	1	4	1
Mansell, l. f....	1	1	2	0	0	Nelson, s. s....	0	1	2	1	3
Morrisey, 3d b	0	0	2	7	0	Troy, 2d b....	0	1	2	3	1
Derby, p., r. f.	1	2	0	1	0	Rip, r. f.....	0	0	2	0	2
Powell, 1st b..	0	1	18	0	0	Hayes, c.....	0	0	3	0	0
Snyder, c.....	0	1	4	0	0	Schenck, c. f....	0	0	1	0	2
Baker, c. f....	0	1	0	0	0	J. Farrell, 1st b	0	0	14	1	1
Gerhardt, 2d b.	3	0	2	5	0	Griffitha, p.....	0	1	0	1	0
Totals...	7	6	27	19	3	Totals.....	0	5	27	13	14

	1	2	3	4	5	6	7	8	9
National.....	0	1	1	0	2	0	1	0	2—7
Union.....	0	0	0	0	2	0	1	0	0—3

First base by errors—National, 8; Union, 2. Umpire, Mr. Daly.

PROVIDENCE vs. CLEVELAND.

The twelfth and last championship game between the above named clubs was played on Aug. 28 at Cleveland, O., and resulted for the fourth time in the local team being blanked. The visitors were without Farrell's services, and substituted Hines at second base, while Houck filled the vacant place at centre field. The Clevelands, outside of Shaffer, could do nothing with Bradley's pitching, making only four safe hits off his deceptive delivery, and Shaffer was credited with three of them. The visitors, who fielded throughout without a single error, bunched five of their seven safe hits in the fifth inning, when they scored five runs, assisted by errors of Dunlap, Hanlon and Glasscock.

CLEVELAND.	T.	R.	1B.	P.O.	A.	E.	PROVIDENCE.	T.	R.	1B.	P.O.	A.	E.
Dunlap, 2b....	4	0	1	1	1	1	Hines, 2b....	4	1	1	1	3	0
Shaffer, r. f..	4	0	3	0	0	1	Start, 1b....	4	0	0	7	0	0
Hotaling, c....	4	0	2	7	0	0	Peters, s. s....	4	1	1	4	1	0
Hanlon, l. f....	3	0	0	2	0	1	Ward, 3b....	4	2	1	0	3	0
Phillips, 1b..	3	0	0	10	0	0	Gross, c.....	4	0	1	5	0	0
Kennedy, c....	3	0	0	7	1	0	Dorgan, r. f....	4	0	1	1	0	0
Glasscock, s. s	3	0	0	0	6	1	York, l. f....	3	0	0	6	1	0
M'Cormick, p.	3	0	0	1	6	1	Houck, c. f....	3	1	1	1	0	0
Ha'kins'n, 3b	3	0	0	2	3	0	Bradley, p....	3	1	1	2	1	0
Totals...	30	0	4	24	13	5	Totals....	33	6	7	27	9	0

	1	2	3	4	5	6	7	8	9
Cleveland.....	0	0	0	0	0	0	0	0	0—0
Providence	0	1	0	0	0	0	0	0	4—5

Earned runs—Providence, 4. Two-base hit—Ward. First base on balls—Dorgan. First base on errors—Providence, 2. Struck out—Start, Bradley (2). Balls called—Bradley, 62; McCormick, 84. Strikes called—Bradley, 25; McCormick, 32. Double-play—York and Gross. Passed ball—Kennedy. Umpire, Walsh. Time, 1h. 30m.

NATIONAL vs. ROCHESTER.
Their Last Match in Brooklyn.

These clubs ended their play on the Union Grounds on Aug. 28, their closing game being the best combined exhibition of good batting and fielding of all the games they have played together in Brooklyn. The record of the games thus far played by the Nationals and the Rochesters together, as well as of the games played by these teams with the Unions of Brooklyn, is as follows:

June 9, National vs. Rochester, at Rochester.....	7 to 2
June 10, National vs. Rochester, at Rochester.....	9 3
June 11, National vs. Rochester, at Rochester.....	4 1
June 28, Rochester vs. National, at Washington.....	9 8
June 29, Rochester vs. National, at Washington.....	9 4
June 30, National vs. Rochester, at Washington.....	7 6
July 21, National vs. Rochester, at Springfield.....	2 1
July 23, National vs. Roche ter, at Springfield.....	6 0
July 24, Rochester vs. National, at Springfield.....	4 0
Aug. 11, National vs. Rochester, at Bro'yn (10 in.)..	6 5
Aug. 12, National vs. Rochester, at Brooklyn.....	6 5
Aug. 13, National vs. Rochester, at Brooklyn.....	4 1
Aug. 14, Rochester vs. National, at Coney Island....	3 3
Aug. 16, National vs. Rochester, at Brooklyn.....	8 0
Aug. 18, Rochester vs. Union, at Brooklyn.....	6 3
Aug. 19, Rochester vs. National, at Brooklyn.....	4 3
Aug. 20, National vs. Union, at Brooklyn.....	1 0
Aug. 21, Rochester vs. National, at Brooklyn.....	3 1
Aug. 23, Rochester vs. Union, at Brooklyn.....	3 2
Aug. 24, National vs. Union, at Brooklyn.....	7 1
Aug. 26, Union vs. Rochester, at Brooklyn.....	7 6
Aug. 27, National vs. Union, at Brooklyn.....	10 7
Aug. 28, National vs. Rochester, at Brooklyn (11 in.)	3 2
Games won by National in matches with Rochester..	11
Games won by Rochester in matches with National..	6
Total score of runs by National in matches with Rochester.....	62 to 26
Total score of runs by Rochester in matches with National.....	45 20
Total score by National.....	82
Total score by Rochester.....	61

In the games played in Brooklyn the Nationals defeated the Rochesters five games, and the Rochesters the Nationals three. The Nationals defeated the Unions three times, and the Rochesters beat them twice, the Unions defeating the Rochesters once.

The contest of Saturday opened with some loose play on both sides in the first three innings, the new ball being a little livelier than the afternoon before, but from the third to the eleventh inning the fielding support of the pitching was excellent, and as for the batting, it was the best display of all of the three games played on the grounds, as fourteen of the eighteen base-hits made were either hard-hit daisy-cutters or good, safe bounders, the Nationals excelling in these hits, besides giving the fewer chances for fly-catches. From the third to the eleventh inning not a run was scored on either side, and it was only by the failure of Deasley to catch a bound foul-ball tipped from the bat that the Nationals escaped being put out for a blank in the eleventh, Powell making a base-hit after he had had a life given him, and Snyder sending the runner home by a two-base hit, a passed ball assisting. The feature of the Rochesters' fielding was the baseplay by Brady, Daly also doing good work in pitching. Derby pitched well, and Baker caught up to the ninth inning, when Snyder went behind the bat. The score:

NATIONAL.	T.	R.	1B.	P.O.	A.	E.	ROCHESTER.	T.	R.	1B.	P.O.	A.	E.
McClellan, s. s.	5	2	2	1	1	0	Brady, 2d b.	5	1	0	6	5	1
Mansell, r. f.	5	0	1	1	0	1	Farrell, 3d b	5	0	1	0	2	1
Morrisey, 3b.	5	0	1	2	4	1	Deasley, c....	5	0	4	4	1	0
Derby, p.....	5	0	0	1	4	0	Meyerle, 1b.	5	0	1	14	0	0
Powell, 1st b.	5	1	2	12	0	0	Kenly, s. s..	4	0	0	1	2	2
Snyder, c. f..	5	0	3	2	0	0	Clapp, p.....	4	0	1	1	3	0
Lynch, r. f...	5	0	1	2	0	0	Hawes, c. f..	4	1	1	3	0	1
Baker, c. f...	5	1	2	2	0	0	Roche, l. f..	4	0	0	1	1	0
Gerhardt, 2b.	4	0	0	2	1	1	Daly, p.....	4	0	0	1	5	3
Totals...	44	3	10	33	13	4	Totals...	40	2	8	33	16	12

	1	2	3	4	5	6	7	8	9
National.....	1	0	1	0	0	0	0	0	1—3
Rochester.....	1	0	0	0	0	0	0	0	1—2

First base by errors—National, 4; Rochester, 1. Earned runs—none. Umpire, Mr. Dailey. Time, 2h. 15m.

With the exception of one game, the series of contests in which the National and Rochester clubs have taken part during fifteen days in August on the Union Grounds have been the best exhibitions seen on the same old field for the past five years. The batting was exceptionally fine from first to last, and the batting was even better than Friday's game, while the fielding was faultless, and it is the backing of Baker and Derby and the pitching of Derby being an excellent pitcher and a fine change-team, that has given the Nationals the advantage to command the ball, speed, the curve, change of pace, pluck and endurance, and strategic play. He is an intelligent, gentlemanly professional of the Spalding school, and a credit to the fraternity of the game. He is among the best of the two teams in batting, too. Baker is a very strong player; an honest, hard worker, good in any position, and a capital man to any club for a nine. On the bases Powell guards first very effectively, and Gerhardt is fully able to fill the bill at second base; while does his work quietly, as does McClellan at short, being unlike Joe, who is prone to talk too much. McClellan, too, while being a first-rate short-stop, is as reticent as others of his position are apt to be. Mac did some very pretty work in his position in these games. The outfield of Mansell bore off the palm, Baker doing excellent service at centre field, and Lynch fair fielding at right. Snyder tried to play centre for a few times, but his fielding was not at all up to the mark of his brilliant work behind the bat. Of the Rochester players we have to state that as between Weidman and Daly the latter is by odds the more effective pitcher. The youngster from Rochester knows nothing of strategic play, his pitching being simply straight, hard underhand curve, and his whole object appears to be to send the ball in as swiftly as he can, irrespective of the style of hitting of the batsmen, or of the catcher's ability to support him. This is not, of course, first-class pitching. Daly, however, is a very tricky pitcher, and Deasley catches for him admirably. In fact, the team would be a very strong one if they could bat together better. Brady's second-base play in these games was up to the highest mark, especially in the last game. One of the most promising of coming players is Kennedy, who plays earnestly all the time, and who did some splendid short-stopping, as also left-field play, in these games. Deasley played third, while Ewing caught, and afterwards Farrell played well there, and two outfielders were little Joe Roche, Hawes and Aaron Clapp. Hawes is a gentlemanly player and a very smart base-runner, besides being a good outfielder, and Clapp fills the bill at right field finely, being a strong and useful player. The veteran Meyerle attended to first base finely after Brouthers left. The only trouble with the Rochesters is their pronenes to kicking, and no matter how well they may play, their kicking propensities make them a bad team. The games were admirably umpired by John Daily throughout the series. Below we give the batting averages of the two teams:

NATIONAL.	G.	T. B.	R.	1B.	H.	AV.	ROCHESTER.	T. B.	R.	1B.	H.	AV.
McClellan..	11	51	10	19	19	.296	Kennedy...	45		11		.244
Mansell..	11	51	9	17	17	.333	Deasley....	46		11		.239
Morrisey...	11	50	8	16	16	.320	Hawes.....	40		10		.250
Derby.....	11	51	8	16	16	.313	Brady.....	51		10		.196
Snyder.....	11	44	13	11	11	.295	Roche.....	23		5		.217
Lynch.....	6	24	4	4	4	.166	Clapp.....	45		5		.111
Baker.....	11	44	9	11	11	.250	Hawes.....	19		4		.210
Gerhardt..	11	40	4	10	10	.250	Farrell....	21		3		.142
							Weidman..	19		3		.157
							Daly	29		1		.034

BOSTON vs. BUFFALO.

On Aug. 27, at Buffalo, N. Y., the above-named clubs played a game of the regular championship series, Crotty commenced catching to Foley's pitching, but a foul in the first inning landed on Trott's left knee-cap, injuring him so badly that Powers had to don the uniform and support Bond. The home team led off with two earned runs on Richardson's single, Hornung's three-bagger, and Moynahan's two-baser. The Bostons offset this by making three runs in the second inning off a single and two costly errors by Kearns and Weidman. The lead thus gained was retained throughout, the Bostons making two additional runs on four safe hits and a wild throw by Richardson, while the Buffalos scored once on errors by Foley and Burdock. Rain stopped the game before the ninth inning covering was completed. The score:

BOSTON.	T.	R.	1B.	P.O.	A.	E.	BUFFALO.	T.	R.	1B.	P.O.	A.	E.
Jones, l. f...	4	0	0	1	0	0	Crowley, c. f.	4	1	1	2	4	0
Jas. R'ke, ss	4	0	0	1	3	0	Richard'n, 3b	4	1	3	3	1	0
Hornung, r. f	4	1	1	2	0	0	Hornung, r. f	4	1	1	1	0	0
Jno. R'ke, c. f	4	1	2	2	1	0	Esterb'k, 1b.	3	0	0	11	0	0
Burdock, 2b.	4	1	0	2	2	0	Moynah'n, ss	3	0	2	1	5	0
Morrill, 1b..	3	1	0	9	0	0	Morrill, 1b..	3	0	0	9	0	0
Sutton, 3b....	3	1	2	1	2	0	Weidman, p.	3	0	0	0	4	1
Bond, p.....	3	0	1	3	3	0	Kearns, c....	3	0	0	5	1	5
Powers, c....	3	0	1	3	0	1	Force, 2b....	3	0	1	0	2	1
Totals...	36	5	7	24	11	3	Totals...	34	3	6	27	21	3

	1	2	3	4	5	6	7	8	9
Boston.....	0	3	1	0	0	1	0	0	0—5
Buffalo.....	0	0	3	0	0	0	0	0	0—3

Earned runs—Buffalo, 2. Two-base hits—Moynahan, 2; John O'Rourke (2). Three base hit—Hornung. First base on balls—Buffalo, 2. First base on errors—Boston, 2. Struck out—Buffalo, 5; Boston, 2. Balls called—Weidman, 64; Bond, 96. Strikes called—Weidman, 26; Bond, 10. Double-play—James O'Rourke and Morrill. Passed balls—Kearns, 1; Powers, 1. Wild pitch—Weidman, 1. Umpire, Jas. O'Rourke. Time, 2h. 10m.

Rules governed—Athletic, 5; Globe, 2. Struck out—Athletic: Landis, Caperoon, Fulmer and Mason; Globe: Barber, Lomas, Keefe, 4; Globe, 4. Bases on called balls—Rocap, Hague. Double plays—Caperoon, Fulmer and Mason; Whiting and Lefferts. Umpire, William Coons. Time, 2h. 10m.

UNION vs. ROCHESTER.

The Unions won their first and only match since they have been organized Aug. 26, on the occasion of the last game of their series with the Rochesters. They "braced up" considerably after their defeat by the Nationals on Tuesday, and gave Griffiths the excellent field support, Schenck—who had recovered from his previous "indisposition"—playing a fine game at third base. Rep's catching this time, and hence the improvement in the battery play of the team. Deasley and Brady bore off the palm on the other side. The score:

UNION.	T.	R.	1B.	P.O.	A.	E.	ROCHESTER.	T.	R.	1B.	P.O.	A.	E.
Pike, c. f....	5	2	2	0	0	0	Brady, 2d b..	4	0	0	1	1	0
Nelson, s. s ..	4	1	1	2	3	0	Farrell, 3d b.	4	1	2	1	2	0
Troy, 2d b....	4	1	2	3	2	0	Deasley, c....	4	0	1	7	0	1
Rep, c.....	4	1	2	6	3	0	Meyerle, 1b..	4	0	1	7	0	1
Clinton, l. f..	4	0	2	0	0	0	Kennedy, s. s	4	0	1	0	2	0
Sch'eck, 3b..	4	0	1	2	5	0	Clapp, r. f...	4	0	2	1	0	1
Hayes, c.....	4	0	1	4	1	1	Hawes, c. f...	4	0	2	1	1	0
Farrell, 1b...	4	0	0	14	0	1	Roche, l. f...	4	0	1	2	0	0
Griffiths, p...	4	0	0	1	4	0	Daly, p.....	3	1	0	0	0	0
Totals...	37	5	10	27	17	2	Totals...	35	3	7	27	9	4

	1	2	3	4	5	6	7	8	9
Union.....	1	0	2	0	2	0	0	0	0—5
Rochester.....	0	0	0	1	0	0	2	0	0—3

First base by errors—Union, 1; Rochester, 2. Earned runs—Union, 3. Umpire, Mr. Dailey. Time, 1h. 35m.

WORCESTER vs. CASS.

The Worcesters visited Detroit, Mich., Aug. 27, and had an easy victory over the local club. Several brilliant plays were made by the Worcesters, including the catching of Gibney and fly-catches by Johnson. Kenly circled and Cory alternated in the pitcher's position, and proved puzzling. Bushong caught finely, and Dickerson did some tall hitting. The score:

WORCESTER	T.	R.	1B.	P.O.	A.	E.	CASS.	T.	R.	1B.	P.O.	A.	E.
Stovey, 1b..	5	1	1	12	0	0	Johnson, 2b.	4	0	1	5	2	3
Knight, c....	5	0	2	2	3	0	Howard, 1b.	4	0	0	9	0	0
Dick'son, c. f	5	3	3	3	0	0	Gibney, c....	3	0	0	7	2	0
Whitney, 3b.	5	1	0	2	0	0	Troy, 3d b...	3	0	0	2	2	1
Rich'd, r.f.p.	5	0	1	0	0	0	Ginney, c....	3	0	0	6	2	1
Bushong...	5	0	0	1	4	0	Fisher, s. s..	3	0	0	0	4	2
Moore, l. f...	5	0	1	1	0	0	Hamilton, l.f	3	0	0	1	0	0
Cory, p., r.f.	5	3	3	0	7	0	Reed, r. f...	3	0	1	1	1	0
Creamer, 2b.	5	2	1	0	1	0	Avery, c. f..	3	0	0	1	0	0
Totals...	45	12	13	27	23	0	Totals...	29	0	3	27	15	8

	1	2	3	4	5	6	7	8	9
Worcester.....	2	0	2	4	3	0	0	0	1—12
Cass.....	0	0	0	0	0	0	0	0	0—0

Earned runs—Worcester, 7. Two-base hits—Dickerson, 2. Three-base hits—Dickerson, Irwin, Creamer. Home-run—Stovey. Umpire, Geo. H. Bradley.

BASEBALL NOTES.

Al Johnson has signed as pitcher for the Alleghenies.

Pike announces next week by the ball's Electric-light Combination.

Ryan announces his engagement to Miss Annie Barber, Stricker, Rochester.

THE RECORD.

See page 191.

CROWDED was Theatre, Philadelphia, Aug. 28, when for the season of 1880-81 with Wm. A. Fennell's Electric-light Combination. Pantomination begins Sept. 6.

NOTES FROM C.—The Cleveland Opera Company, under management of L. G. Hanna, are to ac Chimes of Normandy" in Canton..... The Germania Orchestra (the) left at Haltworth's Garden 6..... C. L. Dossesses a powerful baritone voice join the Holman Opera Co., who ope in Toronto, Ont., Sept. 1..... Mrs. S Miss Hattie McLain have returned fro....Manager Chas. Hogg was tendered The Mendelssohn Quartet, Prof. Alexander Max Bendix and Miss Effie Stew volunteers.

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DEAD.—George A. Fi pneumonia in Le

FOREIGN SHOW NEWS.

DRAMATIC.

"For Life."

is the title of a four-act drama, adapted by Chas. F. Coghlan from "La Morte Civile," and first performed at the Grand Theatre, Leeds, Eng., Aug. 2. The plot is as follows:

About fourteen years before the commencement of the play, Rosalia, the daughter of a proud Catanian family in Sicily, is beloved by and against the wishes of her parents clandestinely marries Corrado, a young artist. Their life is unhappy although a daughter is born to them) in consequence of the unforgiveness of the young lady's friends. Their hearts are softened towards her by the intercession of her brother Luigi, but not towards her husband. They try to win her back to her home, but she refuses to leave husband and child. Luigi, driven to fury by this repulse, attempts to carry off his sister by force, but is surprised by Corrado, and fatally stabbed by him before Rosalia's eyes, and for this offense Corrado is sentenced to the galleys "for life." About this time a benevolent philosophical doctor—one Palmieri—having lost his wife in child-birth, and seeking relief from his grief in travel, arrives at the scene of the tragedy, where a fresh grief awaits him in the death of his child. But, coming in contact with Rosalia and her child in the midst of her suffering, to save the latter from odium later in life, by reason of her unfortunate paternity being known, he takes Rosalia to dwell with him, and adopts her child as his own. He returns to his home in the Calabrian village, accompanied by his little daughter, as the villagers suppose, and by Rosalia in the character of her governess. It is at this point that the drama commences. Little "Emma" is thirteen years old, and every attached to her "father" and the "governess." But clouds are gathering. The Abbe of the village bears malice towards Palmieri on account of his heterodoxy, and having ascertained in some way the death of the doctor's child, he draws unjust conclusions as to the parentage of the little Emma and the relationship existing between the doctor and Rosalia. One of the zealous devoted of the priest's flock, Agata, is housekeeper to the doctor and a spy on Rosalia, and maliciously she tells the Abbe all that passes in the household. The Abbe determines to expose Rosalia to the villagers, and drive her out into the world. In the meanwhile word is brought that a peasant from over the mountains has sought sanctuary in the Presbytery, and desires to see the Abbe, who proceeds there, and forthwith finds a criminal, who has broken from his chains and dragged himself to the sanctuary of the church for a night's shelter. This is Corrado, and the Abbe artfully and remorselessly drags from his reluctant lips the history of his crime and his escape, and buoys him up with the hope of again seeing his wife and his dearly loved child Lisa. The priest is satisfied this is Rosalia's husband, and that consequently her crime is the greater. He informs the unfortunate man of her proximity, and fans the flame of jealousy in his breast by dark hints as to her conduct. The convict next meets his pretty, delicate and beautiful child, and, though he knows not that she is his, something stronger than suspicion of the fact crosses his mind. But she shrinks from him in horror, and his agony is enhanced. Cognizated later by the mother, he demands his child, and Rosalia, realizing that the little one's whole life depends on her present position and her ignorance of the past, declares that she is dead; and when the unhappy wretch, with bitter tears and a pathetic appeal, kneels to her to again bestow upon him her love, and pictures his dreadful sufferings borne for love of her and his child, her only answer is the cry: "My brother's murderer." He staggers back, crushed, remorseful, and agonized, and curses himself afresh for the long-repented deed. Space will not permit us to detail what follows at this painful interview. Suffice it to say that, half suspecting that the child is the lamented Lisa, the criminal in a fury threatens to snatch her from Rosalia and fly with her. Rosalia, to save the child, determines to sacrifice herself, and in impassioned language she offers to go with him. At last, threatened with violence by Corrado, Rosalia is rescued by the doctor, who in reply to his question: "Who is that man?" is answered by Corrado: "Her husband, who has come to judge you!" and the third act ends. The second act opens in the last act between Corrado and Palmieri, in which the latter tells the criminal how he has betriended his wife and child, and acknowledges that the child is not his, but that she would die if taken from him. He asks Corrado if he will kill his child. The girl herself repels him with terror, and clings fondly to her supposed parent. The poor fellow struggles long with his feelings in vain; but, after a pathetic interview with Rosalia, her old love for him, which she has endeavored to repress, breaks out, and leads to a touching reconciliation. Completely subdued, the repentant murderer, overpowered by the sense of what he has lost for the gratification of one moment of blind passion, but encouraged by the prospect of a happy wife has made for him, conquers his selfishness, and determines to make the greatest sacrifice of all for the sake of her and child. He ascertains that Rosalia and the doctor are deeply attached to each other, and that he is the only obstacle to the completion of their happiness. What is the remedy? Simple, but effectual. He poisons himself—permitted to fold the child in his arms, he falls dead at their feet, and amidst breathless silence the curtain shuts out the scene. The cast included Mr. Coghlan as Corrado, J. D. Beveridge as Palmieri, Edward Price as the Abbe, and Miss Amy Roselle as Rosalia.

"Pepa Aponda."—A four-act comedy from the pen of H. Such Granville, was first acted at the Connaugh Theatre, London, Eng., Aug. 7. It is ridiculed in the local journals.

An Absurd three-act vaudeville, called "Les Rosieres du Bas Meudon," by M. Armand Renauvallet, was recently produced at the Cluny Theatre, Paris.

"Gaiie," M. Delaur's play, was a dead failure at the Theatre Francais, Paris.

The Comedie Francaise, Paris, had put "Athalie" in rehearsal, with Mlle. Leroux, who obtained first prize in tragedy at the Conservatoire last year, for the title rôle; but the young lady failed to give satisfaction to M. Perrin and the committee, so the intention has been abandoned, and Mlle. Leroux engagements cancelled. This incident has led to a good deal of criticism regarding the system of teaching tragedy at the Conservatoire, and several authors maintain that too much attention is given to instruction in classical tragedy to the exclusion of modern drama.

Mlle. Sarah Bernhardt will, during the current week, commence a series of performances of "Frou-Frou" and "Adrienne Lecouvreur" in the provincial towns of France, under the management of M. Chizallet, and, receiving $10,000 for twenty or twenty-five performances.

"Les Beaves Gens" is the title of a new play, written by M. Delpit, for the Gymnase Theatre, Paris.

The first four scenes of "Nana," the stage version of M. Zola's well-advertised book, had been delivered to the manager of the Ambigu Theatre, Paris.

Edwin Booth has been engaged by Walter Gooch for the opening weeks of the New Princess' Theatre, London, which is fully approaching completion, and will, it is expected, be ready to receive the public in October.

Mlle. Sara Bernhardt, says a cablegram dated Aug. 25, has retained Messrs. Bernheim, Ancel and Schmitt, written the director of the Theatre Francais, asking to be allowed to pay in four annual instalments of 25,000 francs each the 100,000 francs damages to which she was condemned for violating her engagements with that theatre.

Henri Rochefort, in collaboration with M. Busnach and M. De Beauplan, Cholet, is engaged upon a piece which, it is said, is to be one of the gayest. Rochefort has stipulated that his name is not to figure on the bills.

M. Halanzier has dispensed with the services of M. Desmoiton aîné, orchestre Dupleix.

There is to be a fête at the Casino of Boulogne-Sur-Mer, France, for the purpose of enlarging the Asylum for Aged Actors.

Asnières, near Paris, is the suburban retreat of a host of well-known dramatic authors and musicians, besides being the favorite abode of numerous actors, actresses, singers and artists in every branch of the profession. Some busy brain among this inventive colony has conceived what ought to prove a happy idea, and it is to be hoped that the project will not be shelved as it has been by the inseparable mahout (keeper); also a turbaned Rajpoot astride a prancing charger from the neighboring plains of Beloochistan. Turning an abrupt angle within a niche in the city wall, we observed a huge stone idol of vast proportions, before which many people were prostrate, some erect, hammering gongs and chanting. Beyond this we entered the enclosure of the sandal palace. "Look on none of the women; don't forget," was Guest's latest injunction, as the great gate clanged to behind us, and this is one thing

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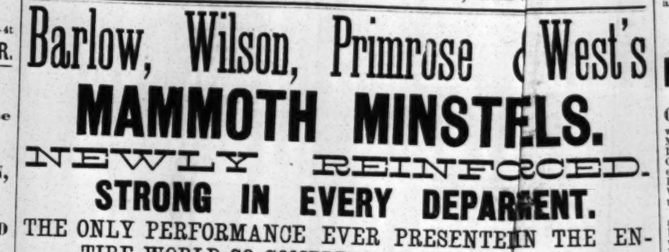

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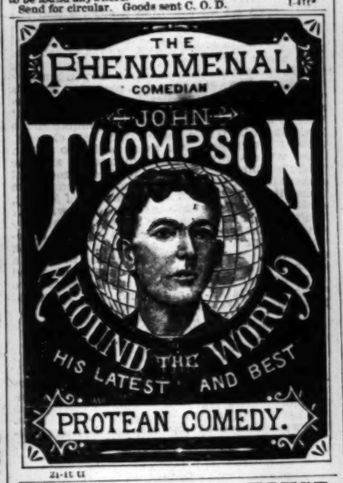

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Allison, Miss K. E.
Antonini, Miss
Allen, Mrs. Octavia
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Aiden, Allie
Arrington, Spray
Adair, Ada
Brindis, Mrs. T. (De salle)
Bradley, Emma (of May's Folly Co.)
Bell, Mrs. T. (p. o. mark York, Eng.)
Barnum, Mrs. L. B.
Bell, Bessie
Batemans, Alice
Belmont, Lottie
Beaumont, Stella
Beaumont, Estella
Bianca, Lizzie (2)
Bowers, Mrs. D. P.
Bell, Clara
Craven, Winnetta
Cole, Lue & Lena
Devoy, Devoy Sisters)
Devere, Ida
Duncan, Pearl
Esmond, Ella
Florence, Mrs. Geo. (2)
Florence, Mrs. Geo. Garretta, Mad. (p. o. mark, Liverpool, Eng.)
Garland, Grace
Graham & Minnie
Wester, Tillie
Grayson, Helen
Gibbons, Mrs. Frank
Gray, Maggie (p. o. mark Liverpool, Eng.)
Hinman, Adele P.
Harding, Mrs. Rosa
Hamilton, Maude (vocalist)
Howard, Carrie
Johns, Mrs. C. S.
Johnston, Emma
Loraine, Nile (2)
Leslie, Carrie
Lee, Pauline (of Sells' Circus)
Lee, Minnie
Lady Sweedish Quartette
Lee, Ida (late of Nothern's Com. Co.)
Kennedy & Emer
Kaidy, Geo.
Knowles, R. G.
Keenan, Kendall's Co.)
Kelly & Haley (2)
Lowndes, Tom
Leavitt, Ben
Leroy & Adams
Larkin, Tom
LaFontaine, Theo.
Loyal, G. L.
Linson, Harry
Lee, Rosa
Leake, Henrietta
Marshall, May
May, Gussie (2)
Mortimer, Annie
Mahretta, Millie (statue "biz")
Marden, Emma
Mansdeld, Alice
Mendel, Mrs. Leonie
Nora, Mad. (glass-blower)

GENTLEMENS' LIST.

Abbey & Hickey
Arlington, Billy
Adair, Tom (p. o. mark Edinburgh, Scotl.)
Aubrey, Robt. (2)
Aymar, Fred. W.
Arnold, Chas. (late of Pandora)
Abbey, A. (of Abbey's Minstrels)
Arlington, Chas.
Andrews, Chas. W.
Acton, R. T.
Aiken, Joe
Ashton, J. B. (manager)
Atwood, J. B. (musician)
Allen, D. R.
Bruno, A. J. (2)
Boyart or Bogart, J.
Brandise, J. (of Holman's Opera Co.)
Binney, Frank (2)
Baker, Wilson, Primrose & West
Barry, Joe (Ghost show
Benney, J. (of Forepaugh s Cir.)
Baldwin, Harry
Brander, R.
Bodkin, M.
Berger, Fred
Brown, R. S. or K. S.
Bingham, J. W.
Brazzier, W. F. (2)
Brace, J. T. (comedian)
Brittener, (musician)
Boisset Family
Boyd, O. (of Boyd & Peters)
Bland, Jas. A. (2)
Brockway, Levi J.
Bradley, Wm.
Banker, Ed.
Belmont, C. (of Conroy & Belmont)
Baldwin, G. (of London Circus)
Byrne, John T.
Bean, Frank J.
Baker, Walter
Barry, Ed. F.
Bradbury, John W.
Clapham, H. J. (4)
Cleaveland, J. A. (9)
Carrigan, F. (of Carrigan & White)
Carroll, J. M. (comedian)
Cole, Sam (banjo-ist)
Chapin, Chas. E.
Cary, Geo.
Chaffee, Geo. H.
Cooper & Bailey
Correll, Chas.
Collins, Chas.
Christie, Chas. (pantaloon)
Cannon, Thos.
Coddington, Harry
Carroll & West
Cole, Geo. W.
Cronin, J. (of Kennedy & Clark's Co.)
Cushman, Frank
Cummings, C. (of Cuneo & Mack)
Cugswell, W. J. or M. J.
Dunham, G. (of Cole's Circus)
Denier, Tony
Dillon, W. T.
Dikes & Wade
Dwyer, J. C.
Dooley, John
Dupree, C. H.
Drew, J. (of Donnelly & Drew)
Diamond, C. (of Pastor's Co.)
DeLeon, Leon
DeHaven, Claude
Ducrow, Wm.
Deutch, W. R.
Denport, Harry (2)
Devereaux, C. (of Forepaugh's Cir.)
Elliott, R. Fisher
Easton, W. (Boston's Agent) (3)
Eggleston, G. W.
Franks, Joe
Florence, Geo. A.
Franks, Jos.
Frain, Frank
Fleury, Fernando
Forrester, Bruce (clarionette)
Fegetter, Prof.
Flynn, Matt
Fisher Bros. (of Welch & Sand's Circus)
Fow, Wm. H.
France, Sid. C. (2)
Fowler, W. W. (manager) (2)
Flint, Leslie (2)
French, Edwin
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Forschner, Jakob
Frail, Horace
Gregory, Geo.
Graham, Fenton.—I. Address him in care of THE CLIPPER post-office. 2. We do not feel at liberty to say. It is his privilege to make it known in advance, and a note to him might elicit an answer.

J. M., Milwaukee.—His name appears as author and composer of the song, but he neither wrote the words nor composed the music. He bought the words of one man, and the music of another.

OTTO P., Halifax.—We do not make such recommendations, nor do we answer by mail or telegraph. Your better course is to either advertise or to apply to some dramatic agency.

J. H. L., Waverly.—It is necessary, when we are asked to decide a bet, that we should know exactly what the bet is. Please state the nationality that is bet upon, and also the name. ☞

T. L. S., Columbus.—We know of no exclusively theatrical paper at present published in Boston. There is an amateur theatrical paper, and there are three or four musical papers.

P. C. AND P. C., Boston—1. Either advertise or apply to some manager of a variety theatre. 2. There is no recognized champion clog-dancer of the world.

B. B., Chicago.—Miss Lizzie Webster is the wife of J. Kunnemacher. Both are now in this country, although during the Summer they were in Europe.

W. F. B., Cincinnati.—We thank you, but the article does not possess sufficient general interest, and would occupy more space than we can spare.

PATRON, Elberon.—State the bet.

E. C. K.—1. Teachers of that specialty advertise in THE CLIPPER. 2. From twenty to thirty-five dollars a week. 3. There is no such book.

R. M., Toledo.—Emma Mitchell is a sister of Maggie. She has been on the stage. She is not now. She is the wife of William Harris.

F. N., Chicago.—If you cannot find her name mentioned in our amusement columns, address her in care of THE CLIPPER post-office.

J. B. H., Madison.—We cannot say. Any information of this kind in our possession would appear in our amusement columns.

E. J. S.—We have not his address. As you suggest, an advertisement in THE CLIPPER would probably elicit it.

H. C. D., Rochester.—We understand that one of the former stage-managers of the London Theatre and Miss S. W. being the principals.

T. Raymond's new play is by Arthur Matthison.

H. B. L., Boston.—Knowing where he is, you should address those purely personal inquiries to him.

INSTRUMENTALIST, Attleboro.—M. J. Paillard & Co., 680 Broadway, New York, imports the articles.

S. S. F., Little Rock.—We do not give the addresses of professionals, more especially ladies.

C. M. M., Volcano.—1. Blind Tom is from Georgia. 2. He was born in or near Savannah, about 1847.

INQUISITIVE.—The first engagement of J. K. Emmet in this city was with Bryants' Minstrels.

J. M. M., Richmond.—You lose. Joseph Jefferson is not ten years older that E. A. Sothern.

LOTTIE, Toronto.—Address him in care of THE CLIPPER post-office.

GEO. S.—We have already published two poems on the subject.

G. E. S., Lancaster.—Through THE CLIPPER post-office.

J. J. M., Savannah.—Watch our variety department.

E. D'A., Toronto.—It came too late to be of use.

INTRODUCTORY.

MONDAY, August 30, '80.

The opening days of last week were very trying to theatrical managers, for those who were tempted by the late cool spell to throw open their doors and inaugurate the campaign of 1880-81 were terribly taken in and sadly disappointed; for another wave, all hot and smoking, struck us amidships, and knocked us completely on our beam-ends. The heated wave pounced down upon us on the previous Saturday, took firm hold on Sunday, permeated the entire eastern circuit on Monday, and made things particularly hot for us up to Wednesday, when the heated term culminated in a grand thunderstorm. Those managers who opened the season on Monday were caught in the sirocco, and the habitues were found wanting. No premonition of the approaching wave had been given —otherwise, postponements on account of the unfinished condition of the improvements would have been in order, and the managers and stars could have escaped the humiliation and mortification which attended their premature opening. On the East-side, however, the weather doesn't have the same disastrous effect as it has on the Broadway belt, and we hear that the opening engagement on Monday night in the Bowery slope there was an avalanche when the gates were left ajar, and a roar as of a rush of many waters. "What is that?" asked a gentleman who was a witness of the throngs "passing through the gates," "Is it the wind, sir?" "Wind, sir!" replied the quick and witty reply. And right here we would like to ask the unbiased reader if he considers it the fair thing for a college-student to call the blower for a sideshow a *wind*-instrument. Yet we heard this cruel remark made one day last week at Coney Island, and it occurred to that the hard-working blower should come down from his perch, seize the insulting student by the throat, and strew his remains along the beach?..... A well-meaning correspondent suggests that before setting up Cleopatra's Needle in the popular park in Central Park it should receive a coat of whitewash! We do not agree with our correspondent. It would be a waste of the material, which may be wanted this season for the purpose of whitewashing political candidates for office. .....And now, Edwin Booth, if you have any nerves would like to know what the rear-admiral had to do with Adelaide Neilson that he should come in for the bulk of the deceased's property, while Edward is cut off with a bare five thousand dollars? Will the rear-admiral please explain, and thereby ease many a surprised spirit?.....We sincerely trust that Manager Henderson does not intend to convert his handsome theatre into a gambling-house, yet we are informed, upon what we consider unquestionable authority, that "A Golden Game" is to be opened there this coming week. Such a specialty made a big hit with his "Edgewood Folks" at Abbey's Park Theatre last week. Solomon in all his grandeur brought down the house like a post-office elevator, and his "Edgewood Folks" enjoyed the happiest effort of his life. [Does this read write to you? If not, no sight for an explanation? (Read, write and cipher.)].....Rice put in (rice-puddin') his "Fun on the Bristol" party for a third week at Haverly's Fourteenth-street Theatre, closing the term on Aug. 28. They made things so lively for the habitues that it was almost impossible to convince any of the spectators that the show was out when the curtain dropped. Ah! it was—but no; let us tell it in

RHYMES

They had gloried in "Fun on the Bristol,"
For their jokes are as pure as is crystal;
And the manager roared,
As the crowd cheered aboard,
To take part in "Fun on the Bristol."

.....We can assure our readers that the Dutch have not taken Holland. Instead of going over to the Netherlands when he finished at the Standard, it was his province to appear in a neighboring province.....Several of the newly-organized combinations seem to have added commercial pursuits to their professional studies. Sam Lucas has merged "Hash and Sauce" in his legitimate dishes, probably with the idea of giving the latter delicious flavor to the same. Another professional is adopting the "Liver-pad" feature, and very soon we may hear of the "Vanilla Ice-cream Combination," the "Clam-chowder Aggregation," a "Boston Bean Alliance," and many others of a similar tendency. We don't know where the thing is to end. Last night we met a little snap in one of the theatres concluding each verse with the refrain:

"Hot corn! hot corn! Here's yer nice hot corn!"

And they carried a kettle of corn with them, and managed to dispose of quite a quantity of their stock, and might have done well if a sneak-thief hadn't "walked off on his ear." Now give ear while we tell of

THE VARIETY-MAN'S SONG OF TRIUMPH.

Hurrah for the Troubadours gay
(For they started this thing, I presume),
And for all those indeed
Who followed their lead.
For they've given us fellows a "boom."
We play to the best paying houses,
We smoke our cigars
In the fine palace-cars,
And stop at the swell hotels.
Our "gags" are as old as the hills,
Our songs without reason or rhyme,
But the people all "roar" Pa,
Never heard 'em before,
And so we "catch on" every time.
No more of the singing through smoke
To the sound and the smell of the beer,
We rake in a pile,
And—well, I should smile—
It's for forty-two weeks in the year!
There's one little comfort we're sure, though,
And keeps me awake some o' nights,
This fever, perhaps,
May as quick as it rises,
And knock us all higher than kites.

.....A few days ago an old showman called at THE CLIPPER office to have a chat with the boys on the subject of circus-life and other matters associated with tenting exhibitions. Of course, "Our Jim" was present, and when the subject of a second piece of pie at country hotels was mooted the lad was all attention; but when the veteran of the arena made mention of a town down East called Perpetual Pie, James quietly left the party, and when next seen was wrestling with the hair-lines and other intricacies of a map of New England. Since then he has been absent. This morning we received the following note from him:

PERPETUAL PIE, Aug. the 21.

Yureker! I hav found it. I'll build a log cabin on the ofris for a few days, be sure I'm all here, goin' thru these relms of bliss. If the pies hold out, and the Perpetual Pie state don't tumble in me lines, I will remane the balance of me wacashin. The pepil down here are strikers to a fault. Hole pies is set afore me at each meel. If Doctor Bunnell's jore insert set with his xershins, this is the place for him. These is the happiest mominis of me life! Yourn til de'h,

"JIM."

.....A Well-wisher" wants to know if the duties of the head-usher at a theatre include the putting of new heads on persons who, in crowding for seats belonging to other parties. An interview with the writer discloses the fact that he is a professional pugilist just arrived from London.....The report that an incoming steamer collided with a sea-serpent and that Col. Sellers brought home some of the feathers scraped off the beast, is a libel. Sea-serpents don't wear feathers. Next!....When Suppe writes a new opera he knows that it will keep him in rations for months to come—which is one of the distinctions between being a supe with one "p" and a Suppe with two. We know of a score of promising young composers each with the score of a promising opera in his pocket, and yet so blind to true merit are these musical directors that they won't look at 'em simply because they are not Suppes! At any rate, that is the reason assigned for their disappointed scorers. Possibly, when Mr. S. makes an open good for rations, he does it by a system of operations, meditations and elaborations unknown to that class of geniuses whom the world never appreciates—but for Heaven's sake don't tell the unappreciated that we said so! Suppe is to give Vienna the first taste of his new work, which he calls "Isaline," and that brings us to the neat little epigram which started us on this line, and which may be described as

A LINE ABOUT "ISALINE."

When first they behold the new "Isaline,"
The critics will say, in the critics' way:
"This work is by Suppe—of course 'tis a fine,
A really remarkable ope-ra!"
But if Smith were the name, and the music the same,
The chaps who now swear they'd not miss a line
Would tell you the man who speaks ought but blame
Is a lyin', and badly, about "Isaline."

.....Seekers after curiosities of advertising have a wide field in which to delve in the invaluable columns of THE NEW YORK CLIPPER. Some of our readers find a good deal to amuse them in our business cards, and never lay down the paper until they have gone through the entire fifty-six columns of matter. Many go without their supper rather than miss a single line. Of course this is exaggerated, but it imparts a healthy tone to our otherwise chimerical remarks, and gives an air of decided importance to the business interests of our advertisers and other patrons.] We enjoy these curiosities of advertising very much indeed; in fact, they give us *almost* as much pleasure and satisfaction as do the cash-receipts for the same. Only a week ago a manager in advertising for a band and an orchestra added, as if in doubt about the temperance principles of musicians, that "no beer-guzzlers need apply." As if German musicians could live without their beer. Then there was "a fat man wanted for a sideshow. We do not want a soap-boiler." This was a wise precaution, otherwise the advertiser might have been crowded to the walls by gatherers of soap-fat and others engaged in that business. Numerous are the advertisers who want to engage performers for "salaries small but sure." Where the advertisers can make assurance doubly sure by offering gilt-edged security, good men can be secured without much trouble. Sometimes instrumentalists are wanted—"those who are up in brass preferred." Some of our confidence operators might answer the purpose where blowing is *not* a necessary qualification. We perceive that treasurers are sought after, but they "must be possessed of capital." Why, capital is the stock-in-trade of a well-organized treasurer. First-class people are kindly informed that they can always get dates by applying, etc. Many first-class people don't care for dates—bananas suit them best. [This is a comical conceit.] In another c the public is respectfully notified that "the advertised as traveling with the Gigantic Jenkins who has performed owned heads of Europe, etc." This

THE KIRALFY BROTHERS advertised for an elephant. One of the learned ones made personal application at Niblo's Garden for the position, and his shrewdness secured him the place. Then it will be seen that elephants even are benefited through the instrumentality of the advertising columns of THE CLIPPER. But we have neither the time nor the space to pursue this subject further. The reader is referred to our business department for additional information—or, as the house-agents say, "For further particulars inquire within."..... News comes to us in an authentic form, all the way from Australia, that our old friend W. Horace Lingard—otherwise Captain Junks of the Horse Marines—has been adjudged guilty of having "Stolen Kisses," and there has been quite a stir in those faraway colonies concerning it. [To prevent trouble, we ought to mention that the "Stolen Kisses" is his latest new play, and his own rightful property. Besides, why should Horace desire *stolen kisses*, when he has his own sweet Alice by his side?] This is a neat compliment to Mrs. Lingard. We do these things very cleverly, without giving ourselves away while so doing. Other writers would benefit themselves and the public by doing likewise. Send a good deal of merit in Paul Merritt's new comedy-drama. The money it brings in will be the reward of Merritt, while virtue will continue to be its *own* reward.... Don't fail to take in Leavitt's attractions this season. He has gathered together a bouquet of female loveliness which takes the linen off the bush every time. We have been permitted to catch a glimpse of but one of the budding beauties, and ever since our heart has been in such a state as to suggest palpitation of that organ, etc. Gracious! These rhymes are among the results of

LEAVITT'S LADY ATTRACTIONS.

They're such a lovely gal-axy,
How can the public *let M. B.*?—[Let 'em be]
Each male will be a devotee,
The dresses made for brevity,
The programme fun and *Leavitty*.

.....This is shameful! While an actress was singing a song on the stage of the Walnut-street Theatre, Philadelphia, last Monday night, a bad egg was shied at her by one of the gods in the upper regions. This was followed by another, and Spring chickens so very scarce! The culprit was caught. When the second egg was dashed upon a mossy bank, and distributed itself among the shrubbery, the singer gave him a look which must have scared his callous heart as with a red-hot iron.

FACT AND FANCY FOCUSED.

Signor Ravelli, the tenor who made himself known in London last season, is to make himself heard in this country in the Fall, under the banner of J. H. Mapleson.....

Victor Masse has completed his new opera "Une Nuit de Cleopatre." Jules Barbier has furnished the libretto.....

Mme. Essipoff has been making the piano eloquent in Lisbon.....The complete literary works of the Abbe Liszt are now in course of publication in Paris.....Mme. Patti, her husband, Spanish troubadours, arrived here from Liverpool, Eng., on Aug. 24.....Edwin Booth declined to share the lead with Charles Fechter at the Princess' Theatre, London, but has insisted upon opening as a star, but offering to later play Iago to Warner's Othello. This was declined by the English actor, who preferred to make his provincial tour or take a holiday during Booth's engagement, which will begin in October next, and continue for about three months. Warner has made himself so popular at the Princess' that he is expected to an elephant. In this emergency, the management not knowing what to do with him without injuring Booth's prospects. It is understood that an offer has been made to Warner for him to come to America and appear in a new version of "Edwin Drood," accepted some months ago by the management of the Princess'.....Somebody has stolen the medallion from the bust of Schumann at Leipsic.....Signor Rialp, Mapleson's singing master, has got back here from London, and rehearsals will begin at our Academy of Music on Sept. 1.....Mme. Fanny Davenport has at last returned to America, and on Aug. 30 at Long Branch she will have to pay for using Marie Van Zandt is two hundred dollars a night, which is top-high for a beginner. .....It seems that Wilhelmj, who arrived here on Aug. 24, brought back Jesse Williams and wife, together with E. C. Dunbar, "The Milanese Minstrel."..... Someone has discovered that the bulbous head of Mr. Emmet in "Fritz" is a caricature of Henri Reber's Berceau for violin and piano, op. 15. It possibly would not be extremely difficult to trace this Berceuse to a somewhat ancient bit of German music, so it goes.....Miss Julia Wilson, who is known all over the country as Toi in "Joshua Whitcomb," has been left the sum of about twelve thousand dollars by the late Mrs. Mary Ann Fletcher, Williamsburg, formerly of the town of Bedford, Westchester County, N. Y. The will is dated March 31, 1880, and the executor is Albert Williamson, who is enjoined from paying the money to the legatee before she is of age.....Signor Verdi, having brought suit in consequence of an unauthorized performance of "Aida" in Brussels, has been awarded 5,000 francs damages.....Mme. Julia Wilson, of concerts at Battery Park on Aug. 27. The Crookshones deserve all the kindly things that can be said of them, not Sullivan in the sketch called "Cox and Box" is excellent music, but for the generous spirit which they evince in catering to the happiness of their overworked fellow citizens of the lower East-side during the dog-days of Summer.....Are Mary Anderson and her stepfather to be the chief attractions at Abbey's Park Theatre, this city? If so, will the latter be the "Uncle Rafe" in charge on the front of the building? Or is it intended that it shall suffice to have Griffins in front, instead of on the stage?..... Dan Humphrey Cummings is at the New Jersey Highlands, Monmouth County, preparing that delightful compound of the press and the dangers of slander which, as we stated a week or two ago, she contemplates delivering in Chickering Hall before the season is over. Next season, too!.....Joseph Jefferson has just purchased a dozen shorthorn cattle for his farm at New Iberia, La.....At the recent electrical exhibition in Paris, the Germania Maennerchor of Poughkeepsie, N. Y., won the first prize, the Newburg Maennerchor second prize and the Einbacher's Band third prize, all the bridges were Dr. Damrosch and Messrs. Greiner and Gayhardt.

CITY SUMMARY.

J. K. EMMET and company in "Fritz in Ireland" were the attraction with which Poole & Donnelly began the season in the Grand Opera-house Aug. 23, and it proved potent enough to crowd the auditorium throughout the week. Mr. Emmet received a cordial greeting, and his numerous songs were so frequently redemanded that it seemed as if the spectators would never tire of hearing him sing. As some changes have been made in his company for the present season, we append the cast:.....Fritz Schultz, J. K. Emmet; Lawyer Priggins, W. W. Allen; Baron Hertfort, J. H. Rennie; Captain Hercules O'Doud, M. B. Snyder; Lord Seaton, W. Christie Miller; Charles Seaton, Oliver Doud; Thomas Goldfinger, J. H. Ryan; Patrick Blackeye, J. O. Burk; Master Herbert, Lillian Anna Rennie; Louise Hertfort, Miss Katie Blancke; Lady Amelia, Miss Fanny Francis; Madame Shultz, Miss Rose Graham; Judy Callahan, also Biddy O'Flanagan, Miss Tillie McHenry; Lena Shultz, Little Georgie Snyder. At the Wednesday matinee the company, minus Mr. Emmet, performed the three-act comedy entitled "Our Mother-in-law."

HARRY CLIFFORD has returned to town after an absence of fifteen months.

BOOTH'S THEATRE is to be opened for the season under the combined management of Henry E. Abbey Sept. 13, when "The Pirates of Pennance" is to be sung by the Boston Ideal Opera Company.

"BIGAMY" is the name of a drama, written by Ettie Henderson, which will shortly be produced in the Standard Theatre.

THE Kiralfy combination closed their engagement in the Standard Theatre Aug. 28, "Our Gentlemen Friends" continuing the attraction.

THE TORRID HEAT which prevailed during a portion of the past week interfered with business at all of our theatres. After the welcome rainstorm Aug. 25, which sent the thermometer down into the seventies, the attendance improved.

"HAZEL KIRKE" still enchains a large share of public attention, and the Madison-square Theatre seems to be doing quite as good business as during the regular Winter season.

NOT TO BE TORN DOWN.—The report that the Union-square Theatre and the Union-place Hotel are to be torn down after May 1, 1881, to give place to business houses is not true. Sheridan Shook has obtained a renewal of his leases of both buildings for five years from that date. Whether A. M. Palmer will continue to be the manager of the theatre is a matter of doubt.

"FUN ON THE BRISTOL" was acted for the last time in Haverly's Fourteenth-street Theatre Aug. 28.

MILTON NOBLES and his company terminated their season in Niblo's Garden Aug. 28, and "The Phœnix" will again be presented on a tour of the country, commencing 30.

TO OBTAIN SEATS in the Theatre Comique an early application at the box-office is necessary, as long before eight o'clock during the past week the legend "Standing-room Only" was displayed in the vestibule. No change has yet been made in the programme, that given on the opening night having been since repeated.

AT DALY'S THEATRE "Tiote" was acted a little more rapidly the past week than previously, thereby enabling the spectators to reach their homes at a more seasonable hour.

RICE'S NEW EXTRAVAGANZA COMBINATION are to play "The New Evangeline" in Haverly's Fourteenth-street Theatre for two weeks, commencing Aug. 30.

OUR RECENT ANNOUNCEMENT of the marriage of the San Francisco Minstrels' new interlocutor has drawn forth the appended:

PERSONAL OBSERVATIONS

by the undersigned, poetically commenting on the matrimonial coalition which took place in this city on Aug. 17 the former stage-manager of the London Theatre and Miss S. W. being the principals.

Ah! at last from dull celibacy!
Chant a lay of Cupid's supremacy;
Mark the beauty of the marriage bloom—
Open-hearted the bride, valiant the groom!
Reflect, Artemus, do you know when you rejected
Ev'ry woman's soft glance that you detected?
Look you here! since then you've changed your froward mind;
All *Sodie-sliest* now with wifey's smiles—*so Morel-and*-kind!
No wonder you're happy; think how the *Webster*† cozy
Dragged you into her meshes and brought you Joy!
CHAS. R. FISHER.

* Zolluses of the present day will criticise this paragraph as one of a Tannerian quality.

† This is an entirely new attempt on A. C.'s "tailboard" name. Incorporated.

‡ In this instance the bad band also appears as an aspiring neologist. "Webster" is supposed to be, "on this occasion," a handsome, graceful and adorable man's heart-enticer of the type *encasinda*.

SOL SMITH RUSSELL'S COMBINATION began an engagement Aug. 23 in the Park Theatre (which was then opened for the season), producing "Edgewood Folks," which was reviewed in our past issue. We see no reason why Mr. Russell's new venture should not be successful, because the drama is interesting and its specialties are introduced in a natural manner—not absolutely dragged in, as is too often the case in kindred productions—and there is a motive for their being. The principal characters in the piece are excellently impersonated by experienced and time-tried artists, who have thoroughly learned their art in a good school, and have long ago established their reputation. Mr. Russell's abilities as a mimic, humorist and vocalist have received the emphatic endorsement of approval of both the press and the public throughout the country for many years past, and to many theatre-goers who are not in the habit of patronizing concerts his specialties will be entirely novel, while to those who have witnessed them before they will be as welcome as old friends. During the past week liberal applause, immoderate laughter and frequent encores attested his success in the metropolis, while the liberal attendance evinced much for the play. During the recess the theatre had undergone extensive alterations. On the facade of the building, over the entrance, an ornamental wooden structure has been erected which reaches to the third story. In the centre of this is a large plate of glass of varied tints, bearing the words "Abbey's Park Theatre," and on either side of it is a griffin carved and gilded. When illuminated at night its appearance is attractive. Then the entrance to the gallery has been abolished, and the space once occupied by the lower staircase is now utilized as a box-office, and is entered from the sidewalk by a door in the northerly wall of the vestibule. In the ceiling of the main portion, near the street, a dome has been constructed, and from its centre hangs an elegant crystal chandelier. By the removal of the old box-office and the obliteration of a portion of the stairs leading to the dress-circle the principal entrance is now of the same width from the street to the entrance to the auditorium. Inside the storm-doors is a flight of six or seven steps; at their top a neat iron railing extends across the vestibule, and at a right angle to the centre the ticket-office is placed. Entrance is now had to the lower floor through two large doorways, each supplied with double doors swinging either way. Over these doors, and in the vestibule, are large swinging windows, glazed with ornamental glasses, for ventilating purposes. A solid wooden partition, surmounted by a railing upholstered in red velvet plush, has been built at the back of the parquet, which are all new, quite commodious and covered with the same material as the railing just referred to. The arrangement of the seats is similar to that in other parts of the house, the backs of which are plaited at their tops, and on the back of each is pinned a white tidy. Accommodations for the band have been provided beneath the stage, by which the seating capacity of the orchestra has been increased fifty chairs. The private boxes on either side of the stage have, by the removal of the partitions, been converted into one commodious box, which is now capable of seating a dozen persons, decorated in gold and cream color. The boxes above remain the same as before—two on either side on the dress-circle floor, and one each in the gallery. All of the boxes have been reupholstered with crimson velvet and silk. The proscenium arch, which has been widened, is elaborately decorated in gold, and directly above the stage a figure of one of the Muses has been artistically wrought. Two new curtains have been painted, both handsome, the one used for an act-drop being a combination of drapery and landscape, and highly effective. A large crystal chandelier has been put in, and the walls have been repainted in neutral tints and the upper-circles have been newly colored. Leaving the orchestra, we ascend to the dress circle by a staircase (double the width of the old one), which diverges to the north and south at the wall of the vestibule, and we traverse a passage running around the house and find on our right-hand the manager's private office and a commodious ladies' toilet. Turning abruptly to the east, we enter the dress-circle, which is seated with iron folding-chairs, covered with red enameled cloth. The entrance to the gallery and the seats thereon are precisely like those in the dress-circle, and partitions at the back of the seats like that in the orchestra have been put in both of the upper tiers. The floors of the vestibule, inside the storm-doors, of the lobbies and aisles throughout the auditorium, and of the staircases from bottom to top are covered with an elegant carpet of varied colors, the prevailing tint being green. Patrons of the Park will hardly recognize it in its new dress. No alterations in the vestibule and staircase have long been needed; and as they now afford quite free egress from all parts of the house, there will be little fear of accidents in this house in case of any sudden emergency.

BUFFALO BILL (W. F. Cody) and his new combination commenced an engagement at the Windsor Theatre on Aug. 23, when was produced for the first time on any stage a four-act border-drama, written expressly for him by John A. Stevens, and entitled "The Prairie Waif." The play opens on the twenty-fifth anniversary of the wedding-day of Gen. Brown, who some ten years previous had lost his daughter Bertha then about five years old. While out walking with his child, who was then in charge of a trusted and faithful nurse killed. The fate of the child was to the father a mystery. An adventurer named Hardie, having obtained the secret of the girl's history and tracked her to her place of concealment, determined to gain possession of her person, marry her, and thus obtain her fortune and birth. To accomplish his purpose, by threats and bribes he acquires the agency of a worthless, drunken renegade. He finds the girl under the protection of an aged Indian chief called Lone Deer, who is on his way with the child to Fort Laramie, and, with the assistance of the renegade and his gang, who are about to seize the girl, when Buffalo Bill appears. A fight ensues, and in the struggle Lone Deer is mortally wounded. The ruffians run off, and the brave Buffalo Bill and the little waif, who dearly bemoans the death of her faithful protector, Lone Deer. Buffalo Bill, being touched by her grief and loneliness, offers her his protection, brings her to his homestead, and places her in the charge of his mother. The Indians, having devoted much time to the beautiful girl, is sincerely loved by Buffalo Bill, and after the death of his mother they become man and wife. The Danites, directed by Hardie, set fire to the homestead, and burn it to the ground. Buffalo Bill fights his way out, and with his wife and two companions takes a forced march across the prairie. At length, after many vicissitudes, the waif is restored to her doting father, and all ends happily. The cast was as follows: Buffalo Bill, W. F. Cody; Mark Stanley, R. C. White; Jim Hardie, Harry Clifton; Jack Hardie, George T. James; Anita, Lizzie Fletcher; Sadie, Connie Thompson; Hans, Julie Keen; Capt. Russell, C. W. Charles; General Brown, Ralph Delmore; Lone Deer, Wm. Wright; E. Overton, Robert Neil; Major Saunders, Harry Irving; Yellow Hand, Chas. Vedder; Lieut. White, E. Booth. A band of sheyenne Indians, in full war-characteristic dances in the fourth act, and Buffalo Bill (W. F. Cody) gave an exhibition of his remarkable skill in rifle-shooting.

HARRY MINER'S THEATRE was reopened Aug. 23, and there was a very large attendance during the inaugural week. We fully described in a preceding issue the transformation effected in the interior of this establishment, and we need only add that in the lengthy programme included the following favorites: Frank Jones and Alice Montague in the act entitled "Music and Notions;" Paddy and Ella Murphy in the burietta of "Irish Felicity;" Cronin and Sullivan in the sketch called "Mistaken Intention;" Morris and Fields in Dutch specialties; McIntyre and Heath in the act entitled "Skedaddle;" Ella Mayo and Lizzie Derious in duets; Add Ryman in burlesque oratory; Harry Bloodgood in the sketch "Uncle Rafe's Home;" Chas. and Ella Jerome in their act called "Comedy;" the Olympia Quartet in vocal selections; the Shamrock Four—Conroy, Daly and the Webster Brothers—in their specialty "Workingmen to the Front;" Wm. West in a salor-dance and a bone-solo; the Ten American Students in musical selections; and the stock company—headed by A. H. Sheldon and Tillie Malvern—in the concluding drama entitled "The Red Scar." The retention of A. H. Sheldon as director of amusements is a guaranty that that position will be efficiently attended to. Billed Aug. 30: Pat Reilly, C. L. Dunbar, Billy Carter, Ada and Tuck," played in Rockford, Ill., Aug. 24, 25, Beloit, Wis., 26, Dubuque, Ia., 27, Clinton 28, and are due in Muskatine 30, Oskaloosa 31, Sept. 1, Creston 2, Council Bluffs 3, Omaha, Neb., 4, Des Moines, Ia., 6, and Keokuk 7 (private fair).

CHAS. S. ROGERS AND MATTIE VICKERS' COMBINATION are to open in the St. Paul (Minn.) Opera-house Sept. 6, for one week. The Hennepin County Fair, held midway between St. Paul and Minneapolis, during that week, will supply generous patronage to shows in both cities.

THE COONS' COMBINATION is due in Olean, N. Y., Aug. 28, Salamanca 30, Erie, Pa., 31, Meadeville, Sept. 1, Sharon 2, Newcastle 3, Youngstown, O., 4.

P. G. WHITE and company played in Knightstown, Ind., Aug. 23, 24, 25, Lebanon 26, 27, 28, and are due in Franklin 30, 31, Columbus Sept. 1, 2, 3, 4, Edinburg 6, 7.

BARTLEY CAMPBELL'S "Galley Slave" Combination open in Haverly's Brooklyn Theatre Aug. 30.

MARY ANDERSON and company begin their tour in Oswego, N. Y., Sept. 13; thence to Utica 14, Syracuse 15, 16, Troy 17, Providence 18, Albany 20.

AN OLD-MAN, an agent and a double-bass and tuba player are wanted for the Globe Dramatic Company. See card.

BLANCHE HENDRICKS, walking-lady and utility, can be engaged by applying to her agent, F. M. Link, as per card.

GEORGE HOLLAND in "Our Gentlemen Friends" is to be in Stamford, Ct., Aug. 30, Bridgeport 31, Ansonia Sept. 1, Meriden 2, New Britain 3, New Haven 4, Waterbury 6, Hartford 7, 8, Springfield, Mass., 10.

WM. EVERSOLE is to be the business-manager of the Jolly Pathfinders, who are to commence their season Nov. 15.

THE CRITERION COMEDY COMPANY are due in Geneva Lake, Wis., Aug. 30, Dixon, Ill., 31, Bloomington Sept. 1, 2, 3, Decatur 4.

H. A. KENDALL'S COMBINATION is to open in at Lewiston, Ill., Aug. 30, for six nights, Farmington, Sept. 6.

THE NOVELTY THEATRE, Brooklyn, E. D., redecorated and improved by the alterations noted in our last issue, opens for the season Aug. 30. Barlow, Wilson, Primrose & West's Minstrels, although strange to the district, are likely to attract large audiences when their merit becomes patent to the patrons of the house. They play there all week. Frank L. Frayne follows Sept. 6.

JAMES OWEN O'CONNOR advertises for engagements for his well-known costume recitations at the rate given.

JAY RIAL'S "HUMPTY DUMPTY" COMPANY, with Grimaldi Zeltner, Clown; Chas. Chrisdie, Pantaloon; Sig. Constantine, Harlequin; and Mabel Stanton, Columbine, appeared at the Academy of Music, Reading, Pa., to very large business Aug. 24. The specialties of Punch Walton, Prof. Parker and dogs, Harry Wingfield, Gormley and Williams and Jennie Miaco were attractive.....Mrs. G. C. Howard's "Uncle Tom" Combination appeared to a large audience in the Grand Opera-house 26.

GILES & POTTER'S "UNCLE TOM'S CABIN" Company and Jubilee-singers will go on their travels Sept. 6. Dates can be secured by applying as per card.

JAY RIAL'S PANTOMIME COMPANY is billed in Carbondale, Pa., Aug. 30, Honesdale 31, Port Jervis Sept. 1, Susquehanna 2, Binghamton, N. Y., 3, Elmira 4, Olean 6, Bradford, Pa., 7, Jamestown 8, Corry 9, Titusville 10, Oil City 11.

HARRY G. RICHMOND'S COMPANY play in Hamilton, O., Aug. 30, Richmond, Ind., 31, Dayton Sept. 1, 2, Washington C. H. 3, Chillicothe 4, Circleville 6, Lancaster 7, Zanesville 8, 9, Newark 10, Mt. Vernon 11.

THE TOURISTS began an engagement in Haverly's Fifth-avenue Theatre Aug. 23, then inaugurating the regular season. An illuminated

THE OPENING OF THE SEASON IN BOSTON, MASS., is thus reviewed by our correspondent, who wrote Aug. 29: "The dramatic season may be said to have commenced Aug. 23, two of our theatres opening on that date and the New Bowdoin Museum 28. The latter establishment has been entirely rebuilt, and all have undergone rejuvenation and embellishment to compete in popularity for what promises to be the liveliest season ever witnessed in this city. The Boston Theatre, which opened 23, is kept in such good condition that the management contented themselves with redecorating the main entrance, which from the street to the inner doors has been newly adorned, the ground and pilasters being of gold, blue, gray and purple. The walls are painted in Pompeiian red, bordered with straw-color and gold, and in the nine panels into which it is divided pictures of the Muses have been painted by Albert Habrestroh. The ticket-offices contain new windows of plate-glass, with marble edges, protected by nickel plated rails. New carpetings have been laid throughout the house, the great chandelier has been cleansed, the stage and the greenroom and dressing-rooms have been freshly carpeted, and an awning has been erected over the Mason street entrance. The attraction for the preliminary season of three weeks' duration is James A. Herne's 'Hearts of Oak.' The adaptors of this play may not claim for it either great originality or freshness, but we must confess a liking for it, the story being calculated to more than interest an average audience, albeit the comic element is not sufficiently prominent, though the characters of Owen Garroway and Uncle Dan'l partly supply this deficiency. As given here, the greatest attention is attached to the manner of its production, which in all respects surpasses anything before seen at this theatre. The first act represents the coast of Marblehead, with the surf rolling upon the beach, the lighthouse, moving clouds, and real rain, being the most realistic witnessed, the rain falling so copiously that the tarpaulin-covered sailors were not too well protected. This scene was twice or thrice encored each evening. Equally good in their way were the interior of the mill, where real water was again employed to turn the great wheel; the home of Terry and Chrystal, which, with its old-time furnishings, real baby, cat, and eatables, made a most truthful picture of home life; and the following sea-view and churchyard scene both being as natural as is possible on the stage. The acting was good in the main. The Owen Garroway of Mr. Herne was a capital character-assumption, hearty, good-tempered, and humorous, and really pathetic in the stronger scenes of the last acts. Frank E. Aiken, although rather hard in the earlier scenes, came out well in the interview with his daughter in the churchyard, and gained an enthusiastic recall. Genevieve Rogers was a trifle overweighted as Chrystal, but her earnestness and care throughout entitle her to commendation. Harry Mainhall as Ruby was a frank and manly sailor, though uneven at times; and W. H. Crompton as Uncle Davy, Little Alice Hamilton as Little Chrystal, and the baby were among the best played parts in the piece. Jeannie Harold, Pauline Duffield, W. M. Pratt, J. S. Andrews, William Lawrence, T. Harvey, J. Sherman and T. Gossman filled the other parts. A male chorus was introduced throughout the play with good effect. The orchestra was under the direction of J. H. Wadsworth, owing to the absence of Napier Lothian. Business opened well, and increased throughout the week, now standing at a handsome figure. Sept. 13, F. S. Chanfrau opens in 'Kit' for his ninth annual engagement. Mark M. Price has been re-engaged as one of the stock company.

.....The Park Theatre opened its season 23, under the continued management of Messrs. Schoepfel, aided by the following staff: Resident manager, John B. Schoepfel; treasurer, C. S. McClellan; advertising agent, E. R. Byram; assistant-treasurer, C. W. Floyd; musical director, E. N. Catlin; scenic artist, P. S. Schell; master-machinist, J. D. Lundy; gas engineer, George Reed; property-maker, Norval Robb; chief usher, Edward Donnelly; doorkeeper, J. F. Ellis; programmer, Robert Johnson. During the Summer recess the theatre has undergone thorough cleansing in all parts, and, being comparatively new, but little else was required, excepting the repainting of the entrance, which is now resplendent in bright, soft colors, and a new wainscoting of polished wood, which has been placed upon the lower part of the side-walls of the auditorium, where they meet their new floor. There are also observed foot-rests under the chairs and rubber carpeting in the main aisles and sides of the house. The greatest improvement is the new act-drop, which has been displayed for the first times, and for depicity, richness and strict harmony and contrast with the decorations of the auditorium is unexcelled by any in the city. It represents heavy folds of white satin held apart by a page, who is standing on steps above the ground-floor, and it is surrounded by a dark maroon border of the same material. The artist is H. E. Hoyt, who has materially added to his reputation by his skillful treatment of the subject. The stage attraction was Willie Edouin's Sparks-altered 28 to in a Photograph-gallery,' written by Nat Childs and Mr. Edouin, the music by W. Rostetter, Woolson Morse, E. E. Rice and Harry Braham, and is the work of several of the newer songs by Dexter Smith, Nat Childs, John J. McNally and F. T. Robinson. The piece is not strong in story, and may be briefly summarized as follows: John Antonio Binks, a retired farmer, his wife Ruby and her niece Kitty, in their comfortable home on a Winter's night, are surprised by the unexpected arrival of Thomas, a son of one of Mrs. Binks' first marriage—and his son Fred and his wife, Maud. They bring substantial baggage and drinkables and drinkables with them, and have a supper, with speeches, songs and recitations to enliven the occasion. During these festivities an addition to the family of Harold, an elder son of Thomas, is discussed, and a sum of money is contributed by the family as a gift to the expected new arrival. After the visitors have departed and the lady inmates have retired for the night, John stays to sleep, and dreams of the incidents which follow in the next act. At the rise of the curtain on the following act we are shown the photographic studio of Grabitall, which is temporarily presided over by his assistant, Chip Cheeky. The various characters here assemble for the ostensible purpose of being photographed in fancy costumes, bringing with them their dresses. During the sittings the sun waxes warm, each of the performers personating various diverse characters, and three of them going a serio-comic dance called 'Constancy, or Faithful unto Death.' While the farrago is seemingly at its height the scene revolves, and one learns that this is simply a dream which the elder Binks passes through, and he is awakened in the morning by the arrival of his wife, children and their progeny, who announce that the expected addition to the family of Harold is a double one—a girl and a baby boy. In commenting on the work of the authors, it may be said, primarily, that the first act is too talky and long, so that it would become wearisome were it not enlivened by some bright and witty dialogue and business; but it would stand much more cutting than it has already undergone. The main attraction naturally lies in the last act, where the real interest centres. Here the various artists have an opportunity to display their several talents, and they indulge in so much fooling and nonsense that an audience can hardly fail to find some food for laughter. Its success depends wholly on the clever actors, who are cast as follows: John Antonio Binks, a retired farmer, aged 70, Willie Edouin; Thomas Binks, his son, aged 46, Jacques Kruger; Fred Binks, aged 22, Frank W. Sanger; Harold Binks, aged 2?, George Le Claire; Bob Bibbity, office-boy to the Binks, James T. Powers; Ruby Binks, John's wife, aged 65, Alice Atherton; Kitty Binks, her niece, Julia Edouin; Grace Binks, Thomas' second wife, Lotta Belton; Maud Binks, Fred's wife, Ida Greaves. In ACT II.—*Aboard*—John Antonio Binks, Age 21, Ralph Hab-erson, a villain, Hon. George Fitzsimmons, a tramp, and Foo Shaung, Chinaman, Willie Edouin; G. 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Goodhue, made under Mr. Edouin's supervision, while the fancy costumes were brilliant and showy, as well as costly. The theatre opened to a crowded audience, and, though business was affected by the heat, an excellent showing has been made for the week. D. Jarrett & Rice's 'Fun on the Bristol.' Sept. 13, Barton & Conley's 'Lawn Tennis' company; then Clara Morris, who may present Edgar Fawsett's new play 'Arnold and Andre'.....The work of finishing the New Boston Museum in time for the announced opening of its fortieth season, evening of 28, was a herculean task, and would hardly have seemed possible twenty-four hours previous, over one hundred workmen being employed night and day for the last week in putting the last touches upon one of the most beautiful temples of the drama in the country. Under the subdued reflection of the gaslight the house presents a cheerful and brilliant aspect, the predominant colors—olive, old-gold, and crimson—lighting up brilliantly; and while the general effect in the auditorium is bright, it in no way degenerates into tawdriness or garish glitter, evidences of the best taste in the selection and disposition of colors being always visible. The exact seating capacity of the house is 1,501, and, though it makes a large auditorium, it is as compact as before, and the audience is as near the stage and actors as can be desired by either. A detailed description of the interior has been given in these columns, but what has been written fails to do justice to the many beauties observable throughout, and they must be personally seen to be fully appreciated. An audience completely filling the house assembled at the inauguration to witness the representation of 'The School for Scandal.' Promptly on time the orchestra were rung in, and Mr. Braham on taking his seat was warmly applauded. Their presence was unseen by spectators of the chesterchairs, but they were heard as distinctly as they were when seated in their old places in front of the stage. At the conclusion of the overture the green cloth curtain was raised, and the act-drop, painted by Phil. W. Goodhue, was displayed and elicited great favor, and on that being drawn up the wire curtain, marked distinctly 'Wrought,' and the ensemble of their accomplished safety in case of the presence of that disturbing element. The comedy was played by the stock company in a brilliant manner, and as no other theatre in the country can present it, the following full cast bearing out the portion of the assertion: Sir Peter Teazle, Wm. Warren; Charles Surface, Charles Barron; Joseph Surface, J. S. Haworth; Sir Oliver Surface, Alfred Hudson; Sir Benjamin Backbite, F. R. Graham; Crabtree, Geo. W. Wilson; Moses, Wm. Seymour; Careless (with song), J. B. Mason; Rowley, J. Burrows; Trip, J. Nolan; Snake (his first appearance), W. S. Marion; Sir Harry Bumper, J. S. Maffitt Jr.; Sir Toby, W. E. Davis; Sir William, W. J. Clark; Servant to Lady Sneerwell, Chas. E. Hogle; Servant to Joseph Surface, Fred Ham; Lady Teazle, Miss Annie Clarke; Mrs. Candour, Mrs. R. J. Vincent; Maria, Miss Sadie Martinot; Lady Sneerwell, Miss Mary Shaw. For the scandal scene for this occasion only, by courtesy of Miss Davenport and others: Lady Betty Curricle, Miss May Davenport; Lady Jane Modish, Miss Rose Temple; Lady Sundizzy, Miss Kate Ryan; Lady Frizzle, Miss May Russell; Misses Hag, Jeremy and Hill. The receptions accorded the favorites was as cordial and hearty as it each was a personal friend, and Mrs. Vincent, Mr. Wilson, Mr. Warren, Miss Clarke and Mr. Barron, as they made their entrances, were greeted with long-continued and genuine applause, which must have been extremely flattering to the recipients. Mr. Barron was specially called to the stage after his exit in the screen-scene, and again summoned before the curtain at the close of the act, in company with Mr. Warren, Mr. Haworth and Miss Clarke. The acoustic properties of the house are all that was claimed, every word uttered upon the stage being distinctly audible in the most distant portions of the gallery. The exits are ample, and the immense audience were dismissed from the house in less than four minutes after the final fall of the curtain. The officers and attaches for the season are: Manager, R. M. Field; stage-manager, William Seymour; treasurer, George W. Blatchford; business-agent, Cyrus A. Page; ticket-agent, C. B. Whittemore; leader of orchestra, John J. Braham; scenic-artists, Thomas B. Gleasing, William Gill and E. La Moss (specially engaged); master-machinist and carpenter, Matt. Graham; assistants, George Bell and William Mozart; costumer, Sarah Ormond; property-man, Joseph Sullivan; gasman, J. Wilkerell; chief-ushers, William H. Emery, Edwin C. Batley and Mr De Koch. Sardou's play 'A Dangerous Game' will be the first novelty, 30.....A pamphlet of forty pages, containing a history of the Boston Museum from the time of its inception till the present date, was distributed to the audience 28.....The mother of Manager Field died recently at Centre Harbor, N. H.....An operatic bill was presented at Halleck's Alhambra 23 and week, consisting of 'Trial by Jury' and 'Pinafore,' sung by Signor Broccolini, Lissetta Ellani, Annie Irish, Little Rochelle, Wallace McCreery, John Nash, William Zuard, Frank Daniels, James Sturges, John Stuart, Fred H. Frear, Harry Standish, W. D. Spearman, a chorus of forty voices, and an orchestra of thirty pieces, under the leadership of Christian Krause. 30, reproduction of 'The Chimes of Normandy' by the Norcross English-opera Company..... 'Pinafore Aboard-ship' was reproduced at Oakland Garden week of 23, with nearly the original cast, J. H. Burnett singing Admiral Porter. The Hyer Sisters, Sam Lucas, and Fred Lyons give the Sunday concerts, and 'The Chimes of Normandy' will be sung the current week by materially the same organization as appeared in 'Pinafore.'.....A straight variety programme was offered at Forest Garden the past week, the company being Schoolcraft and Coes, McVicker and Sullivan, the Park Sisters, Emil Goroux, Ada Lynwood, Joe Hart, Sergeant Thomas, Kittie Gordon, and Andy Leavitt. For the Sunday concerts the American Band are engaged, and the above-named variety stars play a second week, commencing 30.....The cosy little Gaiety Theatre, not to be outshone by its larger rivals, has during the Summer solstace been further beautified by a judicious expenditure of money for new paint, gilding and carpets, and opens 30 under the continued management of Jason Westworth, aided by his son, Charles F. Wentworth, as treasurer; J. A. Menard, ticket-agent; E. Oliver, doorkeeper; George Hart, chief-usher; Charles Buchman, programmer; Ferd. Van Olker, musical director; E. La Moss, scenic-artist; Peter Henderson, master-machinist; Thomas Nelson, gas-engineer; and M. Haughton, special-officer. The initial attraction will be the engagement of Mr. and Mrs. George S. Knight in 'Otto, a German,' it being their first appearance in America since their English engagements. They will be succeeded Sept. 13 by M. B. Leavitt's Specialty Company. The following attractions are engaged, and will also appear during the season: The Stewart Family, Smith & Mestayer's Tourists, Annie Ward Tiffany, Mitchell's Pleasure Party, J. Clinton Hall's Strategists, Alice Oates in William Seymour's new production 'Long Branch,' Nell Burgess and company in 'Widow Bedott,' Gus Williams in the reconstructed 'Our German Senator,' and the Jollities Combination, who appear Dec. 13.....The alterations in the Globe Theatre are much more extensive than at first entertained, and comprise the renovation and redecoration of the whole house, both before and behind the curtain. The stage is entirely new, built of hard pine and constructed in sections, so as to be lowered or elevated at will, thus doing away with platforms and bridges. An additional room has been added by the lease of a building adjoining on Hayward place, which will be utilized as a receptacle for scenery. The most marked change is observable in the auditorium, which, with its new adornments, bright but not gaudy colorings, and the excellent taste exhibited throughout, renders this one of the most attractive audience-rooms in the country. The fronts of the proscenium boxes, including the arch, represent foliage, flowers and birds, carved in wood upon a white ground and covered with gold leaf. On the top of the boxes on each side are gilded ghosts, and medallions—one representing Shakespeare, the other comedy. The curtain is one of cherry-colored satin, bordered with old-gold a yard deep, and surrounded by a lambrequin of the same color and material, on which is a painting representing the Genius of America surrounded by numerous emblems of the drama. Both the proscenium and the mezzanine boxes are similarly upholstered. As before mentioned, the place for the orchestra during dramatic performances will be under the outside edge of the stage, the leader only being visible to the audience, but when the orchestra is required for musical pieces their place will be the old-fashioned one, their ordinary position being concealed by cherry-colored satin curtains. Arm-chairs (forty-four in number) will accommodate as many spectators when this place is not filled by musicians. The orchestra seats—those of the parquet, circle and two rows in the balcony—are upholstered in red plush, and red-velvet chairs have been placed in the boxes, while those in other parts of the house will be covered with leather of the same color. New tapestry carpetings have been laid in the lobbies and aisles above and below stairs, the colorings being red and blue, bordered with black. The gas fixtures, as before, will be of crystal, with silver-plated pipes. The front lobby has been much improved by removing the low seat at the back, and in its stead is a black-walnut structure, twenty-six feet long and elaborately carved, reaching from floor to ceiling, inclosing two six-feet-length pier-glasses and three large mirrors, with another mirror affixed to the wall on the left. Mauve and gold-colored satin draperies decorate the arches of the dressing-rooms on this floor. The front vestibule, which was elaborately finished last Fall, has been newly frescoed by Orrin Richards, new doors and chandeliers have been hung, and over the lobby door a shoe of the trotter Maud S. is nailed for luck, elegantly surrounded by scroll work. The box-office has new windows and a clock on the exterior, and four and three burner lamp-posts are to be placed opposite the Washington and Essex street entrances. Although the work is far from completed as yet, the theatre will be in readiness for opening Sept. 6, when the season commences with 'My Partner,' acted by Louis Aldrich, Charles T. Parsloe and the company given last week. The succeeding attraction will be Rice's Extravaganza Company, who play for two weeks, commencing 20, producing 'Nemesis.' Oct. 4, the Kiralfys' spectacle 25, Robson and Crane; Nov. 15, Strakosch & Hess Opera Troupe; 22, N. C. Goodwin; Frohmans; Dec. 6, Sarah Bernhardt; and Mrs. Scott-Siddons, Salvini, the Emma Abbott Opera Troupe, the Vokes Family, Salsbury's Troubadours, etc. The auction-sale of seats for the opening night at the Boston Museum took place in the Hall of Cabinets noon of 24. With the exception of twenty-four seats reserved for the press and twelve seats and two boxes for the management, the whole number was open for bidding. The prices for orchestra-seats brought $1.25 over the established price, $1, and six seats were sold in the third row centre; the other premiums ranged from that price down to fifty cents, and nearly the whole of the lower portion of the house was thus disposed of. The premiums have been divided between the Boston Firemen's Charitable Association, the New England Hospital for Women and Children, the Franklin Typographical Society, and the Boston Lodge B. P. O. Elks.....There is a likelihood of the now closed Novelty Theatre being leased by a party in this city for the production of burlesque comic opera and similar light entertainments.....Walter S. Lennox Jr. and Josephine E. Laurens were married in this city 21 by Rev. S. S. Wilson.....John P. Addams has written a piece called 'An Evening's Amusement' for Edward Everett Parker and E. B. Chamberlain, and 'Restored' for Sam Lucas, which will be played in the provinces commencing Sept. 15.....Frederick Belton, whose 'Random Recollections of an Old Actor' have attracted recent marked attention, will be recalled as a juvenile tragician at our Boston Theatre, under the management of Thomas B. Barry, during the seasons of 1855-56 and 1856-57.....Fred Stinson has taken the place of Charles H. Thayer at Forest Garden, and will conduct the business of that resort for the rest of the Summer.....Boston Lodge, B. P. O. Elks, meet 29 for the first time since the early Summer, and will choose delegates to attend the dedication of the Elks' Rest in Philadelphia, Sept. 12.....Charles Atkinson and photographic studio of Grabitall, which is temporarily presided over by his assistant, Chip Cheeky. The various characters here assemble for the ostensible purpose of being photographed in fancy costumes, bringing with them their dresses. During the sittings the sun waxes warm, each of the performers personating various diverse characters, and three of them going a serio-comic dance called 'Constancy, or Faithful unto Death.' While the farrago is seemingly at its height the scene revolves, and one learns that this is simply a dream which the elder Binks passes through, and he is awakened in the morning by the arrival of his wife, children and their progeny, who announce that the expected addition to the family of Harold is a double one—a girl and a baby boy. 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It may be added that neither of the above ladies is a finished artist, histrionically. Mr. Sanger added lively acting in the first act and more pronounced and humorous in the last, and Julia Edouin, Arneta Du Mare and George Le Claire filled up the ensemble respectably. The scenery and appointments were in keeping with the house, the revolving scene being a skillful piece of mechanism, by J. D. Lundy and Phil. W. Goodhue, made under Mr. Edouin's supervision, while the fancy costumes were brilliant and showy, as well as costly. The theatre opened to a crowded audience, and, though business was affected by the heat, an excellent showing has been made for the week. D. Jarrett & Rice's 'Fun on the Bristol.' Sept. 13, Barton & Conley's 'Lawn Tennis' company; then Clara Morris, who may present Edgar Fawsett's new play 'Arnold and Andre'.....The work of finishing the New Boston Museum in time for the announced opening of its fortieth season, evening of 28, was a herculean task, and would hardly have seemed possible twenty-four hours previous, over one hundred workmen being employed night and day for the last week in putting the last touches upon one of the most beautiful temples of the drama in the country. Under the subdued reflection of the gaslight the house presents a cheerful and brilliant aspect, the predominant colors—olive, old-gold, and crimson—lighting up brilliantly; and while the general effect in the auditorium is bright, it in no way degenerates into tawdriness or garish glitter, evidences of the best taste in the selection and disposition of colors being always visible. The exact seating capacity of the house is 1,501, and, though it makes a large auditorium, it is as compact as before, and the audience is as near the stage and actors as can be desired by either. A detailed description of the interior has been given in these columns, but what has been written fails to do justice to the many beauties observable throughout, and they must be personally seen to be fully appreciated. An audience completely filling the house assembled at the inauguration to witness the representation of 'The School for Scandal.' Promptly on time the orchestra were rung in, and Mr. Braham on taking his seat was warmly applauded. Their presence was unseen by spectators of the chesterchairs, but they were heard as distinctly as they were when seated in their old places in front of the stage. At the conclusion of the overture the green cloth curtain was raised, and the act-drop, painted by Phil. W. Goodhue, was displayed and elicited great favor, and on that being drawn up the wire curtain, marked distinctly 'Wrought,' and the ensemble of their accomplished safety in case of the presence of that disturbing element. The comedy was played by the stock company in a brilliant manner, and as no other theatre in the country can present it, the following full cast bearing out the portion of the assertion: Sir Peter Teazle, Wm. Warren; Charles Surface, Charles Barron; Joseph Surface, J. S. Haworth; Sir Oliver Surface, Alfred Hudson; Sir Benjamin Backbite, F. R. Graham; Crabtree, Geo. W. Wilson; Moses, Wm. Seymour; Careless (with song), J. B. Mason; Rowley, J. Burrows; Trip, J. Nolan; Snake (his first appearance), W. S. Marion; Sir Harry Bumper, J. S. Maffitt Jr.; Sir Toby, W. E. Davis; Sir William, W. J. Clark; Servant to Lady Sneerwell, Chas. E. Hogle; Servant to Joseph Surface, Fred Ham; Lady Teazle, Miss Annie Clarke; Mrs. Candour, Mrs. R. J. Vincent; Maria, Miss Sadie Martinot; Lady Sneerwell, Miss Mary Shaw. For the scandal scene for this occasion only, by courtesy of Miss Davenport and others: Lady Betty Curricle, Miss May Davenport; Lady Jane Modish, Miss Rose Temple; Lady Sundizzy, Miss Kate Ryan; Lady Frizzle, Miss May Russell; Misses Hag, Jeremy and Hill. The receptions accorded the favorites was as cordial and hearty as it each was a personal friend, and Mrs. Vincent, Mr. Wilson, Mr. Warren, Miss Clarke and Mr. Barron, as they made their entrances, were greeted with long-continued and genuine applause, which must have been extremely flattering to the recipients. Mr. Barron was specially called to the stage after his exit in the screen-scene, and again summoned before the curtain at the close of the act, in company with Mr. Warren, Mr. Haworth and Miss Clarke. The acoustic properties of the house are all that was claimed, every word uttered upon the stage being distinctly audible in the most distant portions of the gallery. The exits are ample, and the immense audience were dismissed from the house in less than four minutes after the final fall of the curtain. The officers and attaches for the season are: Manager, R. M. Field; stage-manager, William Seymour; treasurer, George W. Blatchford; business-agent, Cyrus A. Page; ticket-agent, C. B. Whittemore; leader of orchestra, John J. Braham; scenic-artists, Thomas B. Gleasing, William Gill and E. La Moss (specially engaged); master-machinist and carpenter, Matt. Graham; assistants, George Bell and William Mozart; costumer, Sarah Ormond; property-man, Joseph Sullivan; gasman, J. Wilkerell; chief-ushers, William H. Emery, Edwin C. Batley and Mr De Koch. Sardou's play 'A Dangerous Game' will be the first novelty, 30.....A pamphlet of forty pages, containing a history of the Boston Museum from the time of its inception till the present date, was distributed to the audience 28.....The mother of Manager Field died recently at Centre Harbor, N. H.....An operatic bill was presented at Halleck's Alhambra 23 and week, consisting of 'Trial by Jury' and 'Pinafore,' sung by Signor Broccolini, Lissetta Ellani, Annie Irish, Little Rochelle, Wallace McCreery, John Nash, William Zuard, Frank Daniels, James Sturges, John Stuart, Fred H. Frear, Harry Standish, W. D. Spearman, a chorus of forty voices, and an orchestra of thirty pieces, under the leadership of Christian Krause. 30, reproduction of 'The Chimes of Normandy' by the Norcross English-opera Company..... 'Pinafore Aboard-ship' was reproduced at Oakland Garden week of 23, with nearly the original cast, J. H. Burnett singing Admiral Porter. The Hyer Sisters, Sam Lucas, and Fred Lyons give the Sunday concerts, and 'The Chimes of Normandy' will be sung the current week by materially the same organization as appeared in 'Pinafore.'.....A straight variety programme was offered at Forest Garden the past week, the company being Schoolcraft and Coes, McVicker and Sullivan, the Park Sisters, Emil Goroux, Ada Lynwood, Joe Hart, Sergeant Thomas, Kittie Gordon, and Andy Leavitt. For the Sunday concerts the American Band are engaged, and the above-named variety stars play a second week, commencing 30.....The cosy little Gaiety Theatre, not to be outshone by its larger rivals, has during the Summer solstace been further beautified by a judicious expenditure of money for new paint, gilding and carpets, and opens 30 under the continued management of Jason Westworth, aided by his son, Charles F. Wentworth, as treasurer; J. A. Menard, ticket-agent; E. Oliver, doorkeeper; George Hart, chief-usher; Charles Buchman, programmer; Ferd. Van Olker, musical director; E. La Moss, scenic-artist; Peter Henderson, master-machinist; Thomas Nelson, gas-engineer; and M. Haughton, special-officer. The initial attraction will be the engagement of Mr. and Mrs. George S. Knight in 'Otto, a German,' it being their first appearance in America since their English engagements. They will be succeeded Sept. 13 by M. B. Leavitt's Specialty Company. The following attractions are engaged, and will also appear during the season: The Stewart Family, Smith & Mestayer's Tourists, Annie Ward Tiffany, Mitchell's Pleasure Party, J. Clinton Hall's Strategists, Alice Oates in William Seymour's new production 'Long Branch,' Nell Burgess and company in 'Widow Bedott,' Gus Williams in the reconstructed 'Our German Senator,' and the Jollities Combination, who appear Dec. 13.....The alterations in the Globe Theatre are much more extensive than at first entertained, and comprise the renovation and redecoration of the whole house, both before and behind the curtain. The stage is entirely new, built of hard pine and constructed in sections, so as to be lowered or elevated at will, thus doing away with platforms and bridges. An additional room has been added by the lease of a building adjoining on Hayward place, which will be utilized as a receptacle for scenery. The most marked change is observable in the auditorium, which, with its new adornments, bright but not gaudy colorings, and the excellent taste exhibited throughout, renders this one of the most attractive audience-rooms in the country. The fronts of the proscenium boxes, including the arch, represent foliage, flowers and birds, carved in wood upon a white ground and covered with gold leaf. On the top of the boxes on each side are gilded ghosts, and medallions—one representing Shakespeare, the other comedy. The curtain is one of cherry-colored satin, bordered with old-gold a yard deep, and surrounded by a lambrequin of the same color and material, on which is a painting representing the Genius of America surrounded by numerous emblems of the drama. Both the proscenium and the mezzanine boxes are similarly upholstered. As before mentioned, the place for the orchestra during dramatic performances will be under the outside edge of the stage, the leader only being visible to the audience, but when the orchestra is required for musical pieces their place will be the old-fashioned one, their ordinary position being concealed by cherry-colored satin curtains. Arm-chairs (forty-four in number) will accommodate as many spectators when this place is not filled by musicians. The orchestra seats—those of the parquet, circle and two rows in the balcony—are upholstered in red plush, and red-velvet chairs have been placed in the boxes, while those in other parts of the house will be covered with leather of the same color. New tapestry carpetings have been laid in the lobbies and aisles above and below stairs, the colorings being red and blue, bordered with black. The gas fixtures, as before, will be of crystal, with silver-plated pipes. The front lobby has been much improved by removing the low seat at the back, and in its stead is a black-walnut structure, twenty-six feet long and elaborately carved, reaching from floor to ceiling, inclosing two six-feet-length pier-glasses and three large mirrors, with another mirror affixed to the wall on the left. Mauve and gold-colored satin draperies decorate the arches of the dressing-rooms on this floor. The front vestibule, which was elaborately finished last Fall, has been newly frescoed by Orrin Richards, new doors and chandeliers have been hung, and over the lobby door a shoe of the trotter Maud S. is nailed for luck, elegantly surrounded by scroll work. The box-office has new windows and a clock on the exterior, and four and three burner lamp-posts are to be placed opposite the Washington and Essex street entrances. Although the work is far from completed as yet, the theatre will be in readiness for opening Sept. 6, when the season commences with 'My Partner,' acted by Louis Aldrich, Charles T. Parsloe and the company given last week. The succeeding attraction will be Rice's Extravaganza Company, who play for two weeks, commencing 20, producing 'Nemesis.' Oct. 4, the Kiralfys' spectacle 25, Robson and Crane; Nov. 15, Strakosch & Hess Opera Troupe; 22, N. C. Goodwin; Frohmans; Dec. 6, Sarah Bernhardt; and Mrs. Scott-Siddons, Salvini, the Emma Abbott Opera Troupe, the Vokes Family, Salsbury's Troubadours, etc. The auction-sale of seats for the opening night at the Boston Museum took place in the Hall of Cabinets noon of 24. With the exception of twenty-four seats reserved for the press and twelve seats and two boxes for the management, the whole number was open for bidding. The prices for orchestra-seats brought $1.25 over the established price, $1, and six seats were sold in the third row centre; the other premiums ranged from that price down to fifty cents, and nearly the whole of the lower portion of the house was thus disposed of. The premiums have been divided between the Boston Firemen's Charitable Association, the New England Hospital for Women and Children, the Franklin Typographical Society, and the Boston Lodge B. P. O. Elks.....There is a likelihood of the now closed Novelty Theatre being leased by a party in this city for the production of burlesque comic opera and similar light entertainments.....Walter S. Lennox Jr. and Josephine E. Laurens were married in this city 21 by Rev. S. S. Wilson.....John P. Addams has written a piece called 'An Evening's Amusement' for Edward Everett Parker and E. B. Chamberlain, and 'Restored' for Sam Lucas, which will be played in the provinces commencing Sept. 15.....Frederick Belton, whose 'Random Recollections of an Old Actor' have attracted recent marked attention, will be recalled as a juvenile tragician at our Boston Theatre, under the management of Thomas B. Barry, during the seasons of 1855-56 and 1856-57.....Fred Stinson has taken the place of Charles H. Thayer at Forest Garden, and will conduct the business of that resort for the rest of the Summer.....Boston Lodge, B. P. O. Elks, meet 29 for the first time since the early Summer, and will choose delegates to attend the dedication of the Elks' Rest in Philadelphia, Sept. 12.....Charles Atkinson and photographic studio of Grabitall, which is temporarily presided over by his assistant, Chip Cheeky. The various characters here assemble for the ostensible purpose of being photographed in fancy costumes, bringing with them their dresses. During the sittings the sun waxes warm, each of the performers personating various diverse characters, and three of them going a serio-comic dance called 'Constancy, or Faithful unto Death.' While the farrago is seemingly at its height the scene revolves, and one learns that this is simply a dream which the elder Binks passes through, and he is awakened in the morning by the arrival of his wife, children and their progeny, who announce that the expected addition to the family of Harold is a double one—a girl and a baby boy. In commenting on the work of the authors, it may be said, primarily, that the first act is too talky and long, so that it would become wearisome were it not enlivened by some bright and witty dialogue and business; but it would stand much more cutting than it has already undergone. The main attraction naturally lies in the last act, where the real interest centres. Here the various artists have an opportunity to display their several talents, and they indulge in so much fooling and nonsense that an audience can hardly fail to find some food for laughter. Its success depends wholly on the clever actors, who are cast as follows: John Antonio Binks, a retired farmer, aged 70, Willie Edouin; Thomas Binks, his son, aged 46, Jacques Kruger; Fred Binks, aged 22, Frank W. Sanger; Harold Binks, aged 2?, George Le Claire; Bob Bibbity, office-boy to the Binks, James T. Powers; Ruby Binks, John's wife, aged 65, Alice Atherton; Kitty Binks, her niece, Julia Edouin; Grace Binks, Thomas' second wife, Lotta Belton; Maud Binks, Fred's wife, Ida Greaves. In ACT II.—*Aboard*—John Antonio Binks, Age 21, Ralph Haberson, a villain, Hon. George Fitzsimmons, a tramp, and Foo Shaung, Chinaman, Willie Edouin; G. Pickleback Grabitall, photographer, Charles Dunn; Swell, and Skinny Baldruff, circus-manager, Jacques Kruger; Otis Very-dizzy (catch the ideas), and Jack Shiverymytimbers, Frank W. Sanger; Chip Cheeky and Policeman 128, James T. Powers; Porter, Walter Williamson; Ruby Chillington, age 19, Mary, the child of misfortune, Flower-girl, and Herbert Altamont, a city swell, Alice Atherton; Violet Parachute and Max Stinger, opera-tenor, Lotta Belton; Lilie Succotash, with songs, Ida Shapleigh; Mrs. Chillington, ugly enough to know better, Julia Edouin; Hortense, French maid, Anetta Du Mare. 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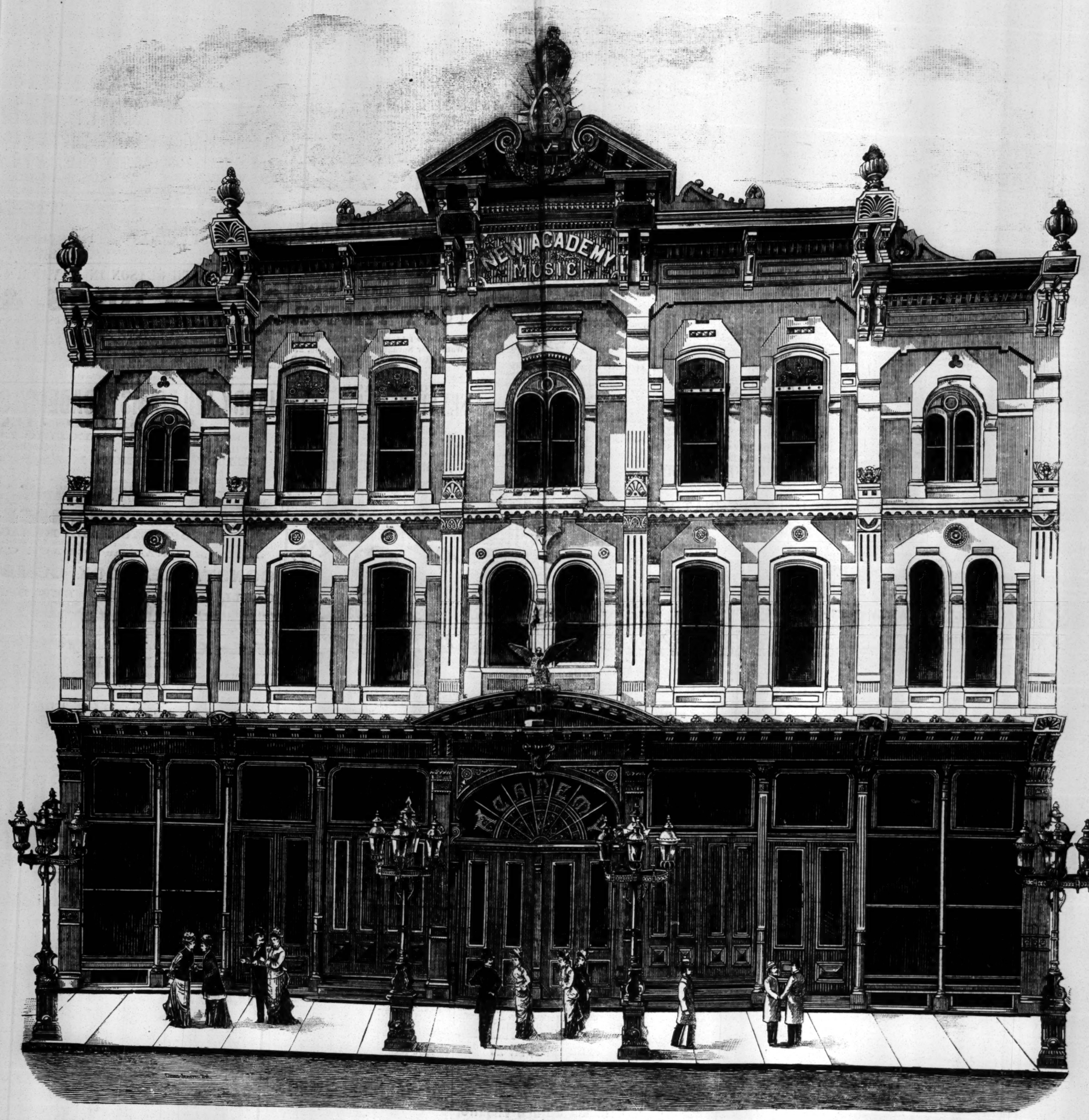

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